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Manual of
PLAY

WM BYRON FORBUSH

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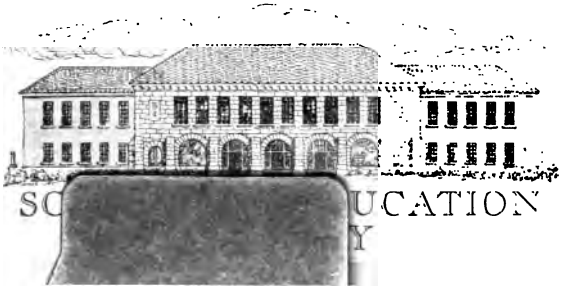

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Annual Report

THE BOAT BUILDERS

Manual of Play

by

William Byron Forbush

Author of

"The Boy Problem,"

"The Coming Generation," etc.

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INTRODUCTION

PLAY is of two classes, plays and games. By games we mean organized play with definite rules; by plays we mean free play. Games are formal. Plays are informal. Free play is the earliest and throughout childhood the most important kind of play. Excellent treatises on play exist, but they are illustrated chiefly from the realm of games. There seems to be room for a handbook that will show mothers and teachers how to use and stimulate the love which children and young people have for imaginative and constructive plays, without precedents and unhampered by rules.

This manual begins with some practical suggestions as to fitting up the home playroom and the home yard and gymnasium. It then discusses the principal things with which children play. It offers a schedule of the plays which seem to be most interesting at the different ages. Then comes a very practical part of the book which describes various fascinating ways in which children may freely express themselves in play. It tells parents how to play with their children; it shows parents how to help their children to play by themselves. There is a word about neighborhood and community play. While naming largely home-made playthings, it gives a carefully graded and annotated list of the best standard toys and occupations, with their makers and the approximate prices. Something is said at the close to emphasize the meaning and value of play in the development of children.

The author hopes, through this manual, to lead to a revival of the play-spirit in the hearts of parents, to a greater thoughtfulness in the presentation and use of toys, and to a richer home life.

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Manual of Play

"Not the quarry but the chase,
Not the laurel but the race,
Not the hazard but the play,
Make me, Lord, enjoy alway."

I.

THE HOME PLAYROOM

THE FURNITURE

One never hears about money in Fairyland. And it does not take money to make a home Fairyland. The place where children play in the home does not require elaborate furniture. The essentials are that the space for play should be water-proof, damage-proof, and one would almost add, fire-proof. In other words, there should be one room in every house where it is safe to do anything that is in itself wholesome to do without being interrupted by the word "don't." Miss Nora A. Smith makes the following suggestions:

"A cork or hemp rug for the floor that will deaden sound a little and provide warmth, yet can be taken up and thoroughly cleansed, a hammock or an old couch with a washable cover, a few low chairs, stools and tables suitable for Lilliputian legs, and that is all. If the handy father will fashion a round cupboard for each child, or arrange shelves for each, with curtains, or even nail packing boxes to the floor, with the covers securely fastened in as shelves, the happy possessors of the room will not envy even the infant Prince of the Asturias.

And why should they? What does any reasonable human being want more than light and space, warmth and air, a place to store his few possessions and room enough to work out his ideas?"

Another homely suggestion is that tables and boxes in the children's playroom be upholstered in plain dark green oilcloth. Mr. H. G. Wells recommends for the floor covering green linoleum as durable, comfortable and as an excellent "blackboard" upon which to make boundaries, rivers, etc., for floor play.

THE DECORATIONS

Regarding wall decoration, Carolyn Sherwin Bailey writes as follows:

"The treatment of walls has much to do with the subject of nursery pictures. A background of figured, flowered wall paper spoils a good picture and is also a strain upon a child's eyes. Some of the new flowered paper comes in charming designs, however, and may be used with artistic effect in the nursery as a border. Plain paper may cover the walls as far as the low picture moulding, and above the moulding the flowered paper is put on. A room that has plenty of light may have a plain soft green paper on the lower walls and above the moulding a sweet pea paper or one with designs of pink poppies or roses. Still more artistic as a border to green tinted walls is one of green maiden-hair ferns on a white background. A beautiful wall treatment in a nursery which lacks morning sun is to cover the lower walls with a warm yellow paper, which lights the room and brightens it as no other color could. The border in this scheme of decorating is of very conventional yellow daisies on a white ground, or yellow shirley poppies. The picture moulding is enameled white."

Mother Goose and Noah's Ark wall paper may be bought for nursery borders and is charming above a tan

or dark green cartridge paper. All these suggestions, however, leave the nursery picture-space plain that the pictures may be hung to best advantage.

One mother applied a border of animals cut out of blue paper. Half way up was a second frieze of Mother Goose heroes and heroines. Here and there on the walls were pictures made from the lovely colored drawings of children and animals which are now so common in the magazines, cut out and pasted on squares of dark green and brown cardboard.

Another series of pictures which interests children greatly, and which is to be found in kindergarten supply stores, displays the various processes of some particular occupation, each occupation being shown, in all its parts, in the one picture. Thus there will be a picture of a miller, with the grain in various stages of being milled; a picture of a wheelwright at work on the various parts of his task; of a baker, and so on. These pictures are by good artists, delicately colored, and never lose interest for a child. Incidentally, they carry a lesson of value to the child's mind.

Where there are little children the pictures should be hung very low, perhaps against a dark dado, almost within reach of the child.

The playroom should be used, too, as a place where the child may express his own sense of beauty. It may seem to the parent that the pennants and gay-colored posters upon the walls are not beautiful, but they are a striving toward beauty, though conventional and imitative. Quietly to give the child a rare and beautiful picture will tend, when that picture is placed, to mitigate the lack of taste which has already been expressed on the walls.

One feature that appeals to youngsters is that each has a little passepartout post-card frame hung on the wall. And as friends send the children post-cards—and they are always receiving them—each slips his card

into his own particular frame, and thus the pictures are constantly being changed.

The window-seat is an especial opportunity. It may be made one of the pleasantest spots in the room. The window is filled with growing plants. Each child has its own bulbs growing in glass and takes keen interest in watching each root unfold. A potato or a carrot partly immersed in a glass jar and growing is always an unexpectedly beautiful sight. An aquarium, with tiny goldfish, adds interest of another sort. In front of the window-seat is a stout kindergarten table. This table is marked off into squares and has holes for pegs and offers unlimited opportunities for games of all kinds.

THE PEN

For the baby, Joseph Lee says that the one essential playroom furnishing is the pen—"not to write with, but to live in. Certainly, in my own experience, I have found that the pen is mightier than the nurse—at least in producing a contented mind. Ours was five feet square by about twenty-six inches high, a good height to stand and hold on by and to shake. It had a bottom of some waterproof material, buttoned on at the corners, that was good after a rain, especially on grass, and made it easier to move all one's worldly possessions at once."

A satisfactory pen—called a "Baby Yard"—can be bought for $3.50. Of the value of the pen, Mr. Lee speaks further, as follows:

"The pen has a most interesting psychological effect in the direction of contentment. Children seem willing to spend hours and hours playing in it when they will soon get fussy if left outside. Often even after a child who has been running all over the playground or the room has already become tired and cross, he will, if taken up and put inside the pen, quiet down and play contentedly, singing to himself. There is evidently some-

thing about an insuperable, and therefore accepted, limitation that is very soothing to the childish mind. I suppose the reason is in the need of the simplification, simple life, of escape from a maddening crowd and a plethora of resources, of retiring to one's country home. The feeling is the same that, as reported by Mr. James, has driven many weary souls to seek the monastery; the desire to escape confusion and attain simplicity at any cost. Also, you can look the other way, and know that he will not kill himself before you can look back."

THE SAND TRAY

Speaking of sand trays, Joseph Lee describes the use of one in his own home as follows: "Ours is four by four feet and a foot high and has a cover, the legs of which stick up in the air when it is shut and support it on a level when open; when, also, it has an edge to keep the sand from getting pushed off. The extraordinary attraction of sand to work in has often been spoken of. Children never tire of it. The very day of their return from the seashore, where they had lived actually on a sand beach, ours rushed out and began playing with the sand box as if they had never seen a handful of such material before. The reason, of course, as I have elsewhere stated, is that sand is plastic to their hand, and more, that it takes the form they imagine for it, instead of following some preconception of its own. Moulds are good and iron spoons and receptacles to be filled and sticks and stones that can be stuck up to make a garden, and water for ponds and rivers—though these last are rather soaky and disappointing. The pen, of course, can be pushed up beside the sand box and one can, as it were, have the advantages of a country and city home combined. The sand should be what is called "fine beach sand," not the coarse yellow kind, which is sometimes too atomic in its bias, while the really fine sand the

masons use is unnecessarily expensive. Bank sand is all right for the children. They are entirely impartial about dirt. It is merely a question of washing."

Outdoor sand needs no attention save the sanitation of the sun. The indoor sand table also should have sun, and the sand, if it is to be moulded, must occasionally be dampened.

Of the joint use of the sand table, Dr. Gesell speaks as follows: "Each child may have a part in building the farm, the Indian or the Eskimo village, the circus or store. Community work and a common responsibility establish a feeling of comradeship of which the schools are sorely in need. It gives an opportunity for just comparisons and mutual suggestions. The children will work in pairs or in groups of three or four, solving their problems independently, but being obliged to conform to the general purpose or plan. If the added joy of secrecy is given by making something to present to another, the enthusiasm and effort of the children will pass all expectations."

A writer in the Foundation Library describes a simple way of making a good sand box at home:

"Select a good-sized, strong wood packing box and cut it down to one-third its original height. Plane and sandpaper the outside until it is very smooth, and then paint it a soft green in color or a bright yellow which will harmonize with the sunny corner of the child's playroom, where it is to stand. The inside of this home sand box may be lined with zinc by a tinsmith, or just the inner corners can be reinforced with tin and the whole treated to two or three coats of white enamel paint, which will make the box water-tight. A carpenter will make legs for the box, or four casters may be inserted, one at each corner, so that the sand box can be rolled from place to place at will. Beneath the box and protecting the carpet there may be a square of denim, which will catch any stray sand that spills."

It is not necessary to have even this home-made box. A tin tray placed on the child's low work table will hold sufficient sand for his first modelling. A mother of our own acquaintance has furnished her little girl a pleasant substitute for sand. She says, "My little girl is two years old and has had two Christmas trees. After standing five or six days they are very dry and I have taken a large pasteboard box, held it under a branch and run my fingers along and shaken all the little needles off into the box. They are so clean and fragrant. I have kept and let my little girl play in it on a clean floor or matting and use over and over for a sand pile. I also use a handful to throw on the wood in the fireplace and it makes a delightful pine odor all through the house."

Bran is another substitute for sand.

Children enjoy playing with colored sand, filling bottles, playing doctor, mixing colors and making separate piles. Sand may be colored blue with bluing, red with cochineal and other colors with the inexpensive and safe vegetable dyes that may be purchased at any drug store.

There should be some kind of tray or pan which will hold water, in addition, if possible, to the bowl for washing the hands. Miss Alice M. Corbin recommends a zinc tray just the size to cover the hearth or the kindergarten table or to fit upon the cupboard seat by the wall. This tray should have at the side a faucet arranged for drainage. If this is not practicable, even a dishpan will do. Here the little tots can play in water, sail boats and build dams with sand. The older ones like to fish, using long wooden poles with string and magnet attached. This tray might also be used as a sand tray. The desire to play with water is natural and universal, and with simple precautions as to aprons and the temperature of the water, is harmless both to clothes and to health.

Of the joy of play in clean water by a little child, Dorothy Canfield Fisher speaks with confirmatory appreciation:

"The child, provided with a pan of water and various cups and jelly moulds of different sizes, which I snatched at random from the kitchen shelf, was in a state of silent bliss. She filled the little cups up to the brim, she lifted them with an anxious care which no exhortation of mine could have induced her to apply, she drank from them, she poured their contents into each other, discovering for herself that the smaller ones must be emptied into the bigger ones and not vice versa, she filled them again with a spoon. At first she did all this very clumsily, but as the days went on with repetitions of this game, her dexterity became astonishing, as was her eternal interest in the monotonous proceeding."

This is the place to say a kind word, too, for the good old sport of making mud pies. It is one of humanity's most ancient amusements. Let us plead for a little indoor play with mud, too. When the day is rainy and long a little well-washed mud brought in and placed on the kitchen table or floor will give delightful pleasure in plastic play to the well-aproned youngster.

PLAYTHINGS

The playroom must have playthings. Is not most childish mischief due to the fact that the child, not having any play-material of his own, uses ours?

One of the first principles in fitting up a playroom is that it should be, as far as possible, furnished with home-made playthings.

Croswell found that at the age of six over 30% of the play of children was with common objects made over into uncommon uses; that at ten the proportion had sunk to 10%, and that it speedily decreased afterward until it was a negligible proportion. This decrease is certainly due, at least in part, to the discouragement by parents of the use of the home resources.

Mrs. Anna Burnham Bryant, in Home Progress, has

written most interestingly of what she calls "Mother Nature's Playthings." She enumerates them, tells how to collect them and how to use them:

"There never was a house big enough to hold such miscellaneous collections, unless a proper place was provided for their permanent shelter. In the case referred to, there was an expanding 'Globe Wernicke' sort of cupboard, of which the unit was a soap box, obtained for five cents and a 'Thank you' from the grocer's. As the boxes were set one upon another, the top of one and the bottom of the other made a strong double shelf, and the front edges of these were labeled, 'Shells,' 'Stones,' 'Seeds,' etc., and the specimens arranged accordingly. Even as a sort of childish museum, these were often interesting, but the museum idea was by no means the final cause of this collection. It was a store-closet, pure and simple—the raw material of future good times innumerable."

When one has aroused or fostered an interest in outdoor objects, and arranged a suitable place in which to keep them, there remains a beautiful field of suggestion for the mother who wishes to "live with her children." There are so many things to do with these odd or pretty outdoor "savings" that the trouble is to know how to make a selection. The following hints, compiled for my own use, may perhaps be found helpful:

BURRS: Baskets of many kinds; mats, round, square, oval; dolls' tables; chairs; sofas; hammocks; trays; trunks or boxes with lids; picture-frames.

SHELLS: For stringing portières to furnish doll-houses (the tiny periwinkles are fine for this purpose); work-bags, baskets, boxes, card-trays, needle-books (the smaller scallops for these), "faces" for cardboard dollies, queer "animals" for a toy museum or menagerie.

ROCKS AND PEBBLES: Houses, stone walls, rockeries (in which may be stuck ferns and grasses and trailing vines and mosses), monuments, drinking-fountains.

TWIGS AND MOSSES: Combined with grasses, etc., charming little landscapes may be made; a stone bridge with piers is pretty, twigs are good to make a zigzag fence around the doll-houses; green velvet moss, a few stones, a tree or two (evergreen), may reproduce a realistic bit of pasture land, where dolls can go picnicking and berrying.

One need not multiply such simple suggestions. The mere sight of these elemental playthings will inspire invention in the happy use of them. Shells, cones, burrs, leaves, twigs, bark, moss, weeds, seeds, pods, straws, feathers, sands, pebbles—the list is endless, the possibilities of pleasure inexhaustible. In using these things as playthings, the less obvious grown-up suggestion the better. Children hate to have their play cut and basted for them like patchwork. But there are ways and ways, and a youthful-minded older person in any group of children is not superfluous.

They are treasures of field and woodland, flotsam and jetsam of sea and shore, and the search and seizure of them is simply so much added to the pleasurable occupations of the long outdoor play-days. Two or three ways of forwarding these collections without seeming to overmanage suggest themselves at the moment.

Keep the plan in mind and talk of it enthusiastically in starting out on any vacation, whether short or long, and make some practical provision for it. I knew a mother who did this. In making ready for the annual camping trips, one large, strong trunk was always labeled the "Plaything Trunk," meaning not a trunk in which to carry away playthings, but in which to bring them home. In fact, on the outgoing journey it was ordinarily utilized for perishable camp-stores, to be consumed during the sojourn. On arrival, it was unpacked and set apart in a convenient place as a receptacle for everybody's findings. Into it went the mussel shells and scallop shells picked up in great numbers, always carefully

cleansed and packed in boxes; the big and little starfishes, horseshoe crabs, even the tiny barnacles scraped from the rocks when the tide was low,—nothing was called common or unclean that the children wanted.

These long vacations by the shore were alternated with summers spent at an old farmhouse in the country; and acorns, mosses, birds' nests and other woodsy treasures took the place of marine collections. The children never could decide which gave the greater variety. Pressed leaves, different specimens of bark, boxes of odd and interesting pebbles and an endless procession of flower- and seed-pods to gather keep interest new every evening. The final packing, always superintended by mother, was a momentous occasion. The whole family hung over the "Plaything Trunk." Each boy or girl had personal anxieties as to some special part of the cargo. All the boxes were tied and tagged with the name of the owner, and mother respectfully handled and bestowed each one, with as much regard for the pleasure of the owner as was consistent with the rights of the others. The middle of the trunk was thought to be the safest position for breakables, but not every box could be in the middle. The theory of equal rights had ample opportunity for full exposition during each autumnal packing.

Another pleasant custom is to have certain "Days" for collecting vacation souvenirs.

"Mechanical toys," says Pattie Rodman, "should be given in small numbers. They perform, while the child is thrown into the passive state of looking on. As his chief desire in life is to participate in everything, he soon pulls them to pieces to see what makes them 'go,' the very best use he can make of them. So much of the destructiveness and mischief in children that parents deplore is simply this 'love of activity'; the motor nature of the mind. The child must do and go; use his energy and thus grow. So every object stimulates him to examine it, and then do something with it. For this

reason incomplete objects of which toys can be made are helpful, such as spools, cardboard, ribbon rolls, etc. A piece of board with a spool can be a table; a box, a bathtub; and the mental power put to work in seeking that one thing is like another and can be substituted for it is his first attempt at analyzing. Everything in this broad universe has a suggestive value to the mind. The chair suggests to the adult the idea of rest; to the child it can be a bureau to put things on, turned upside down it becomes a horse or a street car, and so on. Thus, the association of ideas comes to the little mind and he learns to compare and see the differences in things about him. So toys stimulate the mental growth, as food nourishes the body."

The periodicals are beginning to tell us how we may make inexpensive apparatus for some of the play of the Montessori system. In the Parents' Review (London), one mother describes the use she made of insets, as follows:

SOLID INSETS.—I got some different-sized corks and stuck pins into them and melted some candles in a box and made the sockets when they were soft. These were familiarly known as "my stoppers." They were lovely and pleasant in their lives (for nearly a week she would play with nothing else), but alas! they only too rapidly divided, pins came out, and the "stoppers" stuck in the sockets. I should recommend any one else who tried improvising them to try plasticine for the sockets.

I tried graded rods, but she was not interested in them.

I bought her a set of graded cubes at a toy shop. She enjoyed building the tower, but still more packing away the cubes one inside the other. Very soon she would do ten straight off without a mistake, packing them up and spilling them out and beginning again.

PLANE GEOMETRIC INSETS.—These I made twelve of with a fret saw, and they were my great success. I

had noticed her trying to fit her dolls' tea things into the holes in the cardboard box, but the idea of a profile was evidently too much for her and tears and fury soon set in. They were known as "my little lids," and one of my few pleasant recollections of last year's wet summer was the cry, "I want to play with my lids on the granda" (verandah). I gave them to her in the following order:

Circle—Square—Equilateral Triangle—Four-leaved Clover—Cross.
(These can be put in several different positions.)
Cross—Oblong—Oval—Diamond.
(Will fit in two positions.)
Another Triangle—Heart—Club—Rhomb.
(These will fit in only one position.)

The Woman's Home Companion also gives some practical suggestions by Mary Heaton Vorse as to home-made substitutes for the original Montessori apparatus. She insists, however, that this material which she suggests is not entirely adequate. Some of her devices, however, would have a variety of educational use, which makes them seem to the ordinary layman to be fully as practical as that designed by Madame Montessori herself.

The pink tower of graded blocks and the solid insets are the first things that small children play with. Now this graded tower—what is it but the nest of blocks with which we are all familiar, constructed scientifically? The nest of blocks serves a double purpose, for, while there is a far cry between it and the solid insets, yet the fitting of these nests, one within the other, whether the nest is composed of dolls fitted one within the other or a nest of wooden balls, is certainly similar in its central ideas. The child learns to distinguish between large and small in fitting the things together. The material is found to be self-corrective. The child acquires a dexterity of motion and accuracy of eye.

One of the most difficult pieces to reproduce accurately would be the solid insets, but I have seen a very

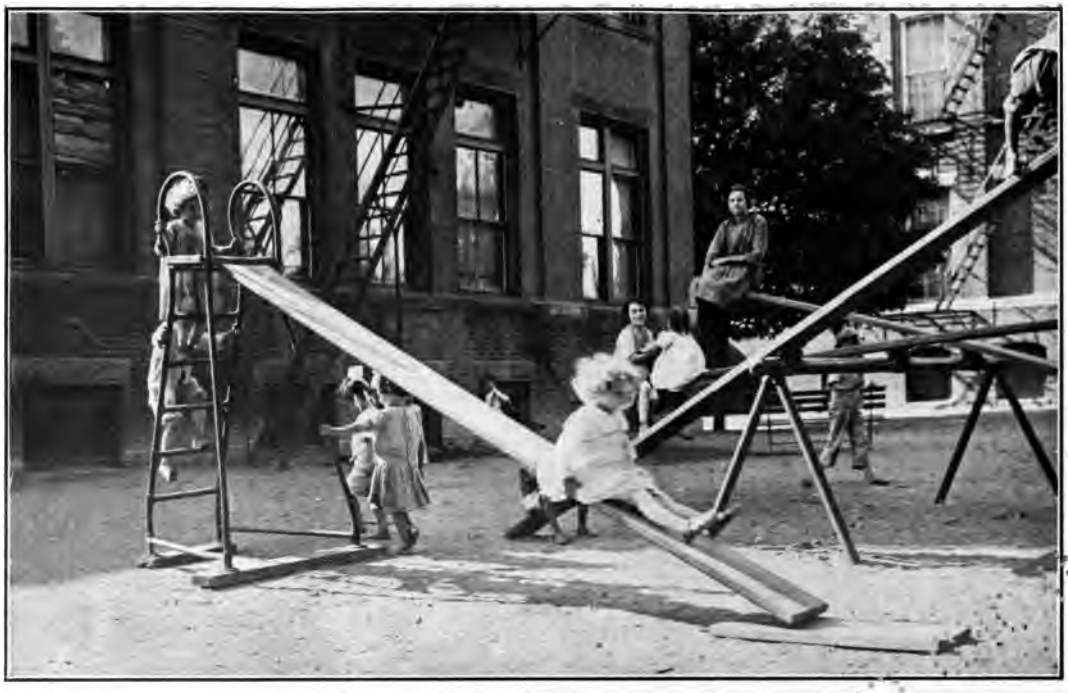
is not large enough it may be placed on the porch or in the yard.

A kindergarten slide can be purchased from mail-order houses for $15.00.

For climbing she recommends a nest of boxes and also parallel-bar fences. Babies like to climb upon the kindergarten tables, and these need to be covered with a soft pad when so used. They like, also, to climb in and out of large boxes or a doll house. Madame Montessori's parallel-bar fence is also good for these little tots. They can pull themselves along by their hands, while walking sidewise. The babies also like to pull themselves up and along the floor by knotted ropes suspended from swing standards. All of these activities strengthen the muscles of the trunk and exercise the limbs, with the added advantage of taking the weight of the torso from the limbs at a time when its weight far exceeds the strength of the limbs to sustain it easily. For the older children rope swings suspended from the ceiling are a great delight. Exercise on these helps to fix easy and graceful movements of kneeling, standing and bending, which are necessary co-ordinations to build up during these years. Swings of all kinds are in great demand. The best of those is Sequin's Trampolino, a wide-seated swing which supports the limbs and is kept going by swinging the feet against a board nailed on the wall about the level of the seat.

Little children have a curious desire to toddle along wide boards. Johnson suggests a 2 x 4 laid down along the playroom floor and fastened so that it cannot slip over. This helps in balancing and in body control. Large oblong blocks may be arranged in circular, straight or irregular pathways, and walking on these becomes a game which brings a newer and harder problem.

Many things not intended for play turn out to have play uses. Among these unexpected instruments of joy are coal and coal hods, shovels, ironing boards, stools,



A Tilt and a Teeter

cooky moulds, rolling pins, pans, etc. "The child," says Seashore, "appropriates the available. I was telling stories to the children of the neighborhood one evening —stories of my adventures in riding. I told of my riding on elephants, camels, wild bronchos, steers, goats, rams and dogs. The interest was intense; and to satisfy a last appeal I thought of my first ride and told of a ride on a broomstick. That ended the stories, because the children rushed to find brooms, and, for that evening and several days following, the community was invaded by a broomstick cavalry. Had elephants been available, elephant rides would have been preferred, because they were more imposing."

The phonograph has attained a new play-utility, now that folk-dance music cylinders are being made for home and playground use.

Mrs. Winifred Sackville Stoner has used the typewriter as a substitute for the spelling book. She finds that children regard it as a splendid toy and that it makes the child capable, at a very early age, of writing correct letters. In these days of inexpensive second-hand machines, perhaps the typewriter ought to be added to the list of the most desirable playthings for the nursery.

In a room chiefly intended for older boys a plea ought to be made for a table with a big broad top. Like their fathers, they like spaciousness when they work or write. They want to have all their materials and books of reference in sight at once. The boy who has such a surface over which he may throw a cover when he wishes to save and protect his work is not likely to make trouble for his mother by littering up the floor.

With all the abundance and assortment of indoor games, it is interesting to note that Croswell discovered that checkers and dominoes are the only ones which are actually played by children in great numbers. Chess, which was third in rank, was enjoyed by only

one-tenth as many children as was checkers, while the popular recent games were practically negligible in the proportion in which they excited interest.

PLAYROOM TREASURES

Besides the articles for regular use, there should also be a mother's cupboard or closet in the playroom, containing special playthings for great occasions, such as birthdays, holidays, days of convalescence or incipient invalidism; days when the wind is in the east, everybody's temper short and hands likely to be raised against neighbors. To this retreat toys unappreciated or maltreated must be returned till a better mind comes to their owners, work neglected and left lying about must retire for a season, and any special article, become a bone of contention, withdraw till its common owners agree to share it in peace. Here, too, the mother will keep her stores of pencils, black and colored; her sheets of white and brown wrapping-paper, cut in suitable sizes and pressed smooth; her pasteboard, buttons, spools, chalks, tin, cardboard and wooden boxes; her ends of string, tinfoil, picture magazines, catalogues,—anything and everything, in fact, which will serve as fuel for the great play-engine.

This rainy-day treasure box should include bits of colored paper, blunt scissors and a jar of paste, with which the children will be able to make their own pictures. On a gray cardboard background a sky-line can be indicated by pasting on a strip of blue paper. In the foreground of the picture, yellow paper corn-shocks and orange paper pumpkins can be pasted to make a fall picture. A strip of white paper pasted on a blue one will look like a snow-covered hill, and the addition of green paper trees and a paper doll in red coat and hood on the hill will make a still more attractive picture.

Quite a different use appertains to a treasure chest

when the children are older. In my own children's playroom there was a box with a cover and a padlock. It was known as "the treasure chest," and it was mysterious. I was never allowed to look inside. But I have understood that it contained things to eat and that it furnished those supplementary meals which doctors recommend as needful to growing youths. The empty plates and glasses that were frequently found under the adjoining beds have been thought to bear out this theory. The mother was reconciled to these nocturnal repasts in general, but when an unopened jar of preserves disappeared, some earnest questions were asked which restricted the menu from the treasure chest thereafter.

The "treasury" is needed also as a place for storing collections and hoards. "We ought," says one writer, "to watch with careful concern the first tendencies of the child to gather articles which seem to him precious. From a very early period there should be a box or shelf or room where these treasures may be safely accumulated. We can very much help the child to make this instinct of educational value by calling attention on walks in the country or through the stores or in museums to articles that are curious and worthy of study. One of the best values, as the collecting instinct grows more potent, is its relationship to handicraft as the child is encouraged to manufacture home-made cases, shelves and aquaria, or apparatus for catching and preserving insects or other living things." Hodge's "Nature Study and Life" is an invaluable book for parents to show what the possibilities are in this direction.

PLAYROOM CUSTOMS

One essential for a playroom is that all the belongings should be accessible. There should be low shelves, bins and boxes for each child, so that the playthings may be easy to get and also easy to put away.

There is, perhaps, room here for two sensible suggestions as to success in getting this "putting away" thing done. One is this: Is it fair to let little children play until they are completely exhausted and then expect them to be able to "pick up"? The other is this: Is it necessary to oblige the child who has come to the reaction that follows eager play to work entirely alone in putting away his toys? What hurt does it do to say, "Let us pick them up now"?

The playroom, though intended for pleasure, should not be exempt from the general rule of the house, that it is also a piece of responsibility. Says Miss Patty Rodman: "If a toy is left out and broken, the child should not receive sympathy, but be allowed to feel the consequences of his own act. To teach a child the value of anything is a slow and gradual process; before he can appreciate his own things, he must know what it is to do without them. Things come to him with such ease that he cannot know what it costs to provide them."

Yet do we also quite realize our responsibility about playthings? Have we any right ruthlessly to destroy some apparently valueless and neglected article in the nursery until we ask the child's permission? Its uses are probably precious to him, though obscure to us. And how can we teach him pride in possessions or respect for property if we throw away what is his rather than ours?

The room is needed also as a place for extending hospitality. Strange children are often shy in our house, no matter how hard we adults try to be pleasant. There is instant relaxation when a stranger is allowed to go upstairs into the child's room. One of our mothers found that there was no pleasanter way by which she could help fill her son's Sunday afternoons than by allowing him to bring in his chum. She furnished a simple supper, and the boys came down and placed it upon two

trays and carried it off with them into the room above. This "cafeteria" style of serving was just informal enough to be pleasant.

A PLACE FOR REST

One use of a playroom is for rest. There is no child who does not need at times the kind of rest which involves being alone. Even when he does not need sleep he may need solitude. A "little sanctuary," as one of the prophets called it, is needed to help restore poise and courage. It is good if the playroom can have an old couch, or a hammock strung, when wanted, from one corner to another. An alcove, a lighted closet, a screened corner are excellent for seclusion.

THE MOTHER IN THE PLAYROOM

We conclude our description of the furnishings of the home playroom with the remark that the one best furnishing is—a mother. Since being a good playmate is a skilled profession, no one, certainly no servant, in the house is so well equipped to practice it as the mother. The wisdom and beauty of what Dean Hodges says in this connection will be fully apparent: "For privileged children their mother is the heart of all the joy of life. She knows a thousand games, and is deeply interested in several others in which she does not personally play, such as baseball and football—wants to know what the score is, often sits in the sun on the benches among the spectators. She is the good angel of the domestic theatre, reads plays in manuscript, and goes to all the shows; she makes the sun shine when it rains. It is a principle with her that the children shall believe that there is no place like their own home, no such opportunity to have fun as under their roof with the help of their mother. For her the most important room in the house is not the kitchen,

nor even the parlor, but that merry chamber which is the terminus of railways, scene of building operations, public library, opera house, gymnasium, parade ground of infantry and cavalry and battlefield of contending armies. To be a mother is her high and splendid vocation, the most ancient and honorable and influential of all professions."

II.

THE HOME YARD AND GYMNASIUM

THE PLAY PORCH

Dr. Louis N. Wilson pleads that the play porch should be as accepted a part of the household architecture as the sleeping porch. A much greater portion of the year and of the day may be spent upon such a porch than most people realize. Not only is it possible to give babies the habit of taking their daytime nap upon a sheltered porch, but it is also feasible to have larger children play actively there, well dressed.

Dr. Wilson suggests as the furnishing for such a play porch, a stage for dramatics, gymnastic apparatus, a screen for making private rooms and nooks, a sand pile and tools. To these, Mr. Lee would add a slide.

Mabel Borton Beebe urges that even in the flat a roomy porch that may be shaded during the morning hours should be reserved for the children. "Suspend your broom, oil can and porch paraphernalia from the ceiling, if need be, but give that porch to your children." In the shadiest corner she would put the largest sand box possible and have the children play in it, either wet or dry. Opposite the sand pile, she would have a box of Hennessy blocks. There would also be a little water in a shallow tub, and she would stimulate the children in the construction of a fleet of English walnut shell boats with tiny paper sails upon pin masts. "Let your children tea-party to their hearts' content on this porch." If there is a yard, get an old drygoods box. Children who have playhouses constructed by carpenters at considerable expense do not care as much for them as for material like this with which they can hammer and saw

and nail. "Give a boy twenty-five feet of rope and he will become an expert with the lasso. Add to this two good pulleys and see the amazing results."

THE HOME YARD

The Playground Association has issued plans for a model home yard playground, which we reproduce. The accompanying description is as follows:

This is simple in arrangement and can be added to or changed as desired. The yard has a depth of forty feet and width of twenty feet, with the addition of the usual strip along the side of the rear building. The equipment shown is of wood, and includes the following: The combination swing frame and the horizontal bar; under the bar the ground should be dug out and filled in with sand, making it possible to use the same space for a jumping pit. A portable see-saw and a portable tether-pole are provided and space left on one side of the walk for quoits or ring toss. At the rear of the house is a shelter tent, under which is a sand table, blocks and toys. A flower border at the rear end of the yard and vines on the fences add much to the beauty of the grounds.

Have we considered enough the possibilities of the outdoor home gymnasium in winter? Dr. Myron T. Scudder, President of the Scudder School for Girls, New York, has devised a simple and inexpensive affair, illustrated in the accompanying cut, roofed with canvas and protected on the sides with Japanese screens, so that it may be used in any weather. It was in use every school day last year. It was put up by himself, the school janitor and an ex-student. It is a splendid illustration of what may be done by a little ingenuity and mechanical skill without the expense of going to the professional playground apparatus makers.

MR. SCUDDER'S HOME GYMNASIUM

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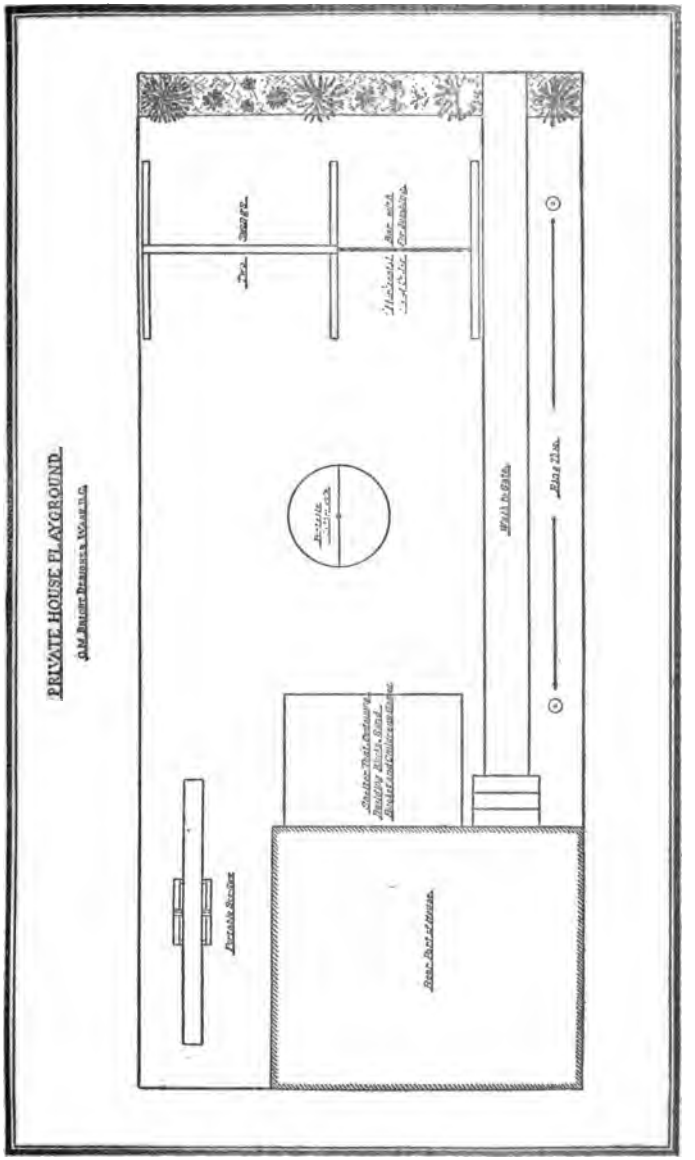
PRIVATE HOUSE PLAYGROUND

Says Mrs. Scudder: "Our idea was for a trio of back yards connecting in the old-fashioned way of a door in the fence, one yard to be used as a gymnasium, one for camp-fire ceremonies and one for nature study. Just think what it would mean in a neighborhood if the elders all had the parental feeling and the children all felt that they belonged, and that every one understood and liked and approved of them. If in every block in the city there were a trio of playgrounds in the back yards it would practically solve the problem of the city child. We somehow get the idea that the city child means the child of the tenements, but 'the poor little rich girl' needs to have things done for her happiness, too."

"It would take a movie to tell all that was being done in that outdoor gym in the Scudders' back yard," says the New York Sun. "Four kiddies were flying around a pole in a kind of a trapeze arrangement, and a small boy was ploughing his way vigorously through the air in a cradle-shaped vehicle swinging from ropes. It looked like a home-made airship, but the navigator said it was a canoe and that he was an Indian, all of which proved that the imagination is a factor in development, as well as the affirmative habit of mind.

"Back yard parties right here among the mansions of New York! Isn't that an idea for you? And doesn't it take you back to the time when you played house in the fence corner, with a few broken pieces of crockery for dishes and a doll baby to care for? When the little girl next door came over to spend the morning and brought her doll rags! Why, it's one of those new ideas come back, not new at all, but just a renewed application."

"The air in the back yard is just as good as the air in the park," say the Scudders, "and then you know what your nursery-maids are doing and what is happening to your children. Also an idea that will invite the family to remain in town another month in summer

should be regarded as practicable and desirable. Why, one month longer in town would pay for the outdoor gymnasium, and then it could be left for the other little children who are not able to go to the country, and that of itself would be the most wonderful philanthropy."

One mother of our acquaintance fitted up her own back yard for the summer at a cost of $16, raised the wages of her housekeeper to take care of the children in the neighborhood, and made her venture pay!

THE TREE HOUSE

No one thing in a yard represents so much that is dramatic for play and lends itself to such a variety of amusement as a tree house. Parents who have been deterred from building such a shelter because there was no tree in the yard whose branches were broad or stout enough to support such a structure will be reassured to learn that an equally satisfactory contrivance can be built *under* a tree. The building and uses of such a tree house are described by a writer in Home Progress:

"The total cost was ten dollars, inclusive of the labor. Any one who can use a hammer and nails ever so little ought to be able to make this simple house. It stands just under and in front of the tree, on supports eight feet high, and has corner braces. The floor is five feet square, and the sides are three and a half feet high. A built-in bench runs along one side, serving as a seat and a counter.

"The posts which support the house should be two by four scantling, or heavier; and eight corner braces are needed. The foot of the post should rest firmly on a board, or, better still, on a cedar block. After the posts have been erected they should be connected by four joists for floor supports. These joists must be nailed across from post to post, not on top of the posts, but on the side close to the top. The floor can be made of

inch boards or planks. If the inch boards are used, two more cross joists must support the floor to prevent it from springing under a heavy weight.

"Close in the sides for safety, and put as much or as little finish on your house as your skill in carpentry permits. A good coat of paint will preserve the wood. The stairs used for this house were an old set, and are really too steep. An easy incline and a railing are best for little children. The steps are made by nailing the treads securely to the side pieces.

"If the tree chosen for the house is large and low, like an apple tree, the house can be built to encircle it. In any case, use the supporting posts from the ground, unless your tree itself makes a very strong support. If you have no tree on your grounds, you can, with a little more expense, build a house with a wooden top, or a canvas top stretched on a frame.

"Their mother tells me that they never ask her now, even if they are left quite without other playmates, 'What shall we do NOW, mother?' that plaintive query with which all mothers are probably familiar at some time in the lives of their little ones.

"This year, mother's maid left a month before the family were to go to the seashore, and the little girls, who had learned to sweep their playhouse neatly, and keep their treasures in order there during play hours, to say nothing of packing them carefully at night and carrying them back to the nursery, cheerfully put to good use in 'helping mother' what they had learned during their happy, healthy hours of play.

"For the only child, a playhouse in a tree is a veritable blessing, since its very novelty will attract companionship, and the lonely hours that sometimes are the lot of such a child will be spent joyfully in the 'very own' house up in the tree, where the gray squirrels and birds will become playfellows, soon learning to trust the child and come 'quite close' to be fed.

"Sometimes one of the children played that she was a housekeeper living in an apartment, and sent her orders to the store from the nursery in a basket drawn by a string. The orders were delivered to her by the same basket. The dolls themselves often drove to market in a toy cart, and a toy automobile belonging to a playfellow sometimes brought other doll customers, as did also an express wagon.

"This use as a store was only one of the many to which the children put their toy house. It became a dolls' hospital, a sewing-room and a tea-room. Some boy cousins who came to visit in winter turned it into a besieged fort, a watch tower, and a place from which to shoot big game in the jungle."

OTHER THINGS

Professor William A. McKeever calls attention to the number of popular playthings, the charm of which is the sensation of falling through space. Among these are the swing, the teeter, the merry-go-round, the slide, the wire trolley, the bicycle and tricycle, the sled and skates. All these can be provided at small expense. McKeever made a see-saw into a merry-go-round by setting a short, stout post into cement so that it would stand two feet and three inches out of the ground. In the center of the top he made a half-inch hole and drove into it a headless bolt of the next larger size. For the see-saw he used a two-by-ten plank with a large hole in the middle that fitted loosely over the projecting top of the bolt. His wire trolley was even more fascinating, and, as he says, makes a father "solid" with every boy in the neighborhood. It requires fifty to seventy-five feet of wire as large round as a lead pencil and a small trolley wheel. The upper end is fastened into a tree, say fourteen feet from the ground. The lower end is hitched to a stout post close enough to the ground for

the slider's feet to strike. A cross stick is attached to the trolley for the child to suspend by, and there is a trailing cord with which to draw the wheel back.

The outdoor sand box is even more delightful than the indoor sand table, because it is capable of varied uses. It is, as Joseph Lee says, "something like a hot-bed, only it is filled with sand and children, instead of loam and plants." The common, coarse, yellow sand is not good for sand boxes, as it does not hold its shape well enough to make good building material. What the dealers call "fine beach sand" is the best. That used by masons is more expensive and finer than necessary. Bank sand is well enough if there is not too much loam in it.

For lively boys the playground authorities recommend the jumping pit. For this it is necessary to remove the sod for a space four feet wide and as long as the yard affords.

One mother is well satisfied with the following home-made devices:

Four wagonloads of sand were bought; two loads were dumped in the back yard and two were shoveled into one room in the basement. Here, during the cold, stormy winter weather, the children play for hours. A dollar in the hands of a telephone lineman brought a broken pole, fifteen feet long, to the back yard, and a few minutes' hunt in the junk yard and a quarter brought a large iron wheel three feet in diameter. This pole was planted in the ground four feet, leaving it eleven feet high, with the iron wheel securely revolving on a stout iron rod driven into the top of the pole. Four ropes hanging from this wheel make a delightful and strong merry-go-round. A wagonload of clean scraps from a planing mill furnishes unlimited resources for the exercise of their constructive abilities. All tools purchased are of a standard make, for it never pays to buy cheap tools. A ladder, two velocipedes, a tandem

and single Irish mail car, two wheelbarrows, a hoe, a rake and spade each, and a coaster wagon finish the outdoor equipment of the children.

THE GYMNASIUM

For indoor gymnastic exercise, only a few simple pieces of apparatus are necessary, because the confined space of the average room will not admit of running, jumping or leaping. "Harper's Indoor Book for Boys" describes some simple and practicable apparatus that can be made by boys themselves at a lower cost than the prices charged at the shops. Wooden dumbbells weighing a pound each may be purchased for about 50 cents a pair, but the boy who is interested in making his entire equipment can use croquet balls with holes bored in them, into which to fit handles made of broom handles or one-inch curtain pole sticks. A good pair of Indian clubs, weighing from two to three pounds each, would cost at the shops about $1.00 a pair; but the boy who can handle tools may cut out a very serviceable pair of clubs from wood four inches square or round, with the club or butt ends fifteen inches high. Spruce, chestnut or apple wood is preferred. The upper ends should be tapered to about one and one-half inches in diameter, leaving the base about two and one-half inches in diameter. The tapering is done by holding the wood in a vise and gradually shaving away the wood with a sharp-bladed draw-knife or spokeshave, turning the wood frequently so as to cut it as even and true as possible. With a brace-and-bit a one-inch hole is bored in the top of each club three inches deep, and into it a broom-stick handle is driven and held in place with glue and a few steel wire nails. Wooden balls are bored and glued to the top of the handles. Calisthenic wands are made from one-inch curtain poles.

Swing rings cost $1.00 or $2.00 a pair, according to size and finish. A blacksmith will make a pair of rings eight inches in diameter for about 50 cents, and with a fine file and emery wheel they may be smoothed down so they will not chafe the hands. The rings may be bound with tire tape. They should be suspended by means of ropes, at the lower ends of which straps are provided, so that they will hold rings, ropes and trapeze bars. A harness maker will make these straps for 15 or 20 cents, of splendid heavy leather. They should be provided with a stout buckle and loop in which to slip the strap ends. The rope ends, through which the straps are caught, may be spliced or formed into a loop-end and bound tightly with twine to make a strong union. The bar for the trapeze bar should be made of seasoned hickory, bought from a wheelwright and then dressed down with plane and spokeshave. It must have a path or groove at each end, so that a strap may be wrapped around it and drawn taut. The straps which hold the bar may be made of trunk straps. Parallel bars are usually supported by iron pipe standards, but a wooden frame piece and bars will answer quite as well. The bars may be fastened to the uprights with two screws driven through the uprights and into the under sides of the bars. The bases may be made rigid by iron blocks purchased at the hardware store.

The same book gives simple and interesting descriptions of how to make striking bags and medicine balls out of old footballs and how to arrange pulleys, weights and exercisers without much trouble.

III.

THE HOME CLUB

HOME CLUB NIGHT

The clever woman who discovered that the best place to go when she went out for an afternoon was to go home has many sympathetic friends. We all know that the general tendency is to drift, and that we have lost our hold upon the home life through being driven out of the home by relentless winds and tides. Now is the time for us to resolve to rig our own sails and return to the harbor of home—with all that dear word means to us.

Let us do as the Kansas family did—*organize*. That is the spirit of the day, the "getting together spirit" that overcomes all political, religious and intellectual differences in a common seeking for world betterment. The recovery of the home may seem a strange thing for which to strive to some mothers who are seldom away from their homes. But *are we doing our best* to keep the home atmosphere warm and all persuasive, so that we will freely choose home to other places, however attractive they may be?

Let us organize—let us make a compact to stay at home one night every week, and sign it and live up to it just as we live up to our other obligations. Let us promise ourselves and each other to strive as hard to protect our homes from encroaching dissolutions as the little Hollanders fight to protect their homes from the engulfing sea.

Deep in the heart of all of us is a loyalty and an unswerving fealty to the home of our childhood. How often master painters and great writers revert to the

scenes of their youth in their later years! Why not pledge ourselves to give our children something of that lasting impression of warmth and light and love that hovers about this little group? However simple the plans may be at first, the mere holding of the compact as important will give us something to tie to when we organize a "Home Club," with one night in the week set aside for it.

But the principal thing for which the Home Club stands is having *at home* a good time, that includes every single member of the family. Let every one bring a faggot and let the warmth and glow of the family hearth penetrate every nook and corner of the home.

Curtis reminds us that when we hire a young woman to have charge of a social center in the city, she takes it as a matter of course that she must have some plan for what is to be done each evening, so that every one may have a good time. It would seem that this duty was far more pressing for the mother. When Froebel invented the kindergarten he did not intend that there should be a separate set of teachers to play these games with little children. They were designed for mothers and the home, not for teachers and the school. This does not mean that the mother should post a program on a blackboard for each evening any more than she would post the menu of the evening meal; but nevertheless she has to determine what she will have for supper, and why should she not take some definite thought as to how the family should spend the evening? If she succeeds in awakening a sociability and sympathy in her home circle, the boys and girls will not care to go out evenings and they will be kept away from countless temptations.

The writer hastens to say that he would not for worlds give the impression that all the playing with the children is to be done by the mother. He has, during

the past year or two, received a great many letters from mothers who were worried about their boys. In every case the fact was revealed that the father had little personal acquaintance with his children. In one instance the father was so busy as chairman of the Greens Committee of the local Golf Club and as treasurer of the local hospital that his family seldom saw him. He was a philanthropist apparently to everybody but those who belonged to him. In another instance, where a mother of six was bringing up her children practically as half-orphans, one boy of thirteen wrote pathetically: "What can I do to get my father interested in baseball? There doesn't seem to be anything we can talk about together, and naturally we are not very good friends." That father, a well-to-do business man, was perfectly unconscious of the moral tragedy which was impending in his own household, owing to his neglect of his chief business in life. W. H. Mansfield, in a bit of fugitive verse, has put the case very nicely:

My paw he's the bestest man, he brings me lots of toys,
And candy, too, and all sich things what's good for little boys;
And lets me go to circuses and spend my money free,
He buys me lots of Sunday clothes; but he won't play with me.

Most ev'ry morning after ten I gits my ball to play,
And I ask my paw to catch it, but he's allus sure to say:
"Don't bother, son, I'm busy now; go on to bed," says he;
Then I go off a-wishin' that my paw would play with me.

Sometimes when I kneel down at night, just sorter so, to pray,
Old Nick slides in betwixt the lines and almost makes me say:
"O, Lord, send me a paw what ain't got so much biz, as he
Can't find a weeny, teeny time that he can play with me."

I spects that great big mens don't want some fun no way;
And maybe 'twouldn't look just right to see them run and play,
But I just can't help thinking, sir, what great sport 'twould be
If paw'd been born a little boy, so he could play with me.

Some day when I feel sorter tough, with sand up in my craw,
And I ain't skared of gittin' licked, I bet I tells my paw:
"Say, dad, if you just want to be right up to date, you see,
You'd better come down off your perch and learn to play with me."

We can have neither understanding nor insight without giving companionship in exchange. "Do you know your child's dreams?" asks a good teacher. Some parents do not even know that their child has dreams.

"I know a mother," says Mrs. Birney, "who with the advent of the first baby entered heartily into the idea that she had undertaken a long journey with the most mysteriously fascinating and wonderful of companions, who each day exacted rare tribute from her of patience and self-denial, but who in himself was such an ever-increasing source of delight, through his affection, growth and development, that she prayed in her soul the journey might last through all eternity. It must have been such a mother as this of whom a little boy who was playing a 'wishing game' said, 'I wish my mamma was my little twin brother, and next I wish we had a mamma exactly as she is now.'"

Our companionship with our children must begin in play. There really is no substitute for it. Playland is where young children live, and to give a child playthings and then stay outside the play life is really to imprison him and act as his jailer.

Some parents who find it well nigh impossible to join very much with their children in play in the winter time anticipate the summer vacation as at least one chance to show their humanity to their children. But the mother who has retained her childhood and the father who can see some fun in sleeping occasionally in a tent in the yard with his son, or in a social game after dinner by the fireside, has taken the longest step toward confidence and companionship in the deeper things and experiences. During these years, at least, it is as important each day that the parent should take time to be happy as to "take time to be holy."

THE HOME CLUB

Perhaps the strongest feature about the Home Club is that it revives the old Scotch idea, that the household is a clan. This means everything in the way of organization, loyalty and devotion, and when the anti-domestic years of adolescence come on nothing but such a tradition, ingrained and made a habit for years, will carry many a high-spirited, restless youth through the days of storm and stress that are impending.

Therefore, we ought to be creating a great stock of home customs and memories, a separate supply of particular household jokes and a treasury of home belongings and occupations to last through the seven lean years between thirteen and twenty.

Here are some homely suggestions from a variety of sources to show just how certain families are realizing their privileges in this direction through play. The first is from a parent who writes in Home Progress:

Let us imagine a home where the members of the family have gathered together for recreation which is educational. The father looks up from his paper and remarks, "Tommy, I can see——"

Oh, what a delighted group of faces. Mary pulls her chair close to "daddy's." Tom, who is but twelve years old, does not know as much as Mary, who is fourteen, and has studied English history; nevertheless, Tom is fitted to take a live interest in the game, for he stands as a banner pupil in a history class in a seventh grade. And even Bobby, who is but eight, "knows a good deal of history," as he has told the family a great many times.

The boys pull their chairs close to the table, and their faces light up with eagerness as the game begins, for the father continues "seeing" the mental picture: "I can see a man dressed in leather clothes not unlike an Indian's, though he has no feather trimmings and no feathers in his hat. He is making his way stealthily

through dense woods, hurrying rapidly, but stepping carefully; then waiting and listening, only to push forward faster than before. Catching sight of a stout vine, he clutches it, swings far out on it, swings out again and again until it carries him a long way into the air; then jumping, he turns quickly and darts off into the forest in another direction from that in which he had been going."

The father is trying to keep the point of the story in the background, to make the picture as simple and straightforward as possible, that little Bobby may follow. But Mary knows what is in her father's mind and squeezes his hand very hard that he may realize she "saw it first." He continues: "A few moments after, up come three or four Indians gazing anxiously at the footprints in the grass and underbrush, and seemingly amazed as well as disappointed to find suddenly that the footprints have seemed to vanish like magic."

"Daniel Boone and the Indian!" Bobby shouts.

Tommy laughs and says, "Oh, father, I was sure about it way back, when he caught the vine, but I like to hear you make pictures."

"It's my turn!" Mary declares.

"Yes, Mary, you can make us see a picture."

Mary sees a very pretty lady sitting in a large room; she is sewing busily. She has an old blue army coat on the floor near her and red flannel strips in her lap cut from red shirts. There is white cloth, too, on the table. A knock comes at the door. The lady looks somewhat excited, yet proud, as the little maid ushers in——

"George Washing, George Washington! It's Betsy Ross making the first flag," shouts Tom, while Bobby announces that he "had that in kindergarten."

From some unknown source comes a similar game for the Home Club, called "The Adventurers."

This a very good game, and will combine both instruction and amusement. The idea is that the com-

pany imagines itself to be a party of travelers who are about to set out on a journey to foreign countries. A good knowledge of geography is required, also an idea of the manufactures and customs of the foreign parts about to be visited.

It would be as well, if not quite certain about the location of the part, to refer to a map.

A place for starting having been decided upon, the first player sets out upon his journey. He tells the company what spot he intends to visit (in imagination) and what kind of conveyance he means to travel in.

On arriving at his destination, the player states what he wishes to buy and to whom he intends to make a present of his purchase on returning home.

This may seem very simple, but it is not so easy as it appears.

The player must have some knowledge of the country to which he is going, the way he will travel, and the time it will take to complete the journey.

To give an instance; it will not do for the player to state that he is going to Greenland to purchase pineapples, or to Florida to get furs, nor will it do for him to make a present of a meerschaum pipe to a lady, or a cashmere shawl to a gentleman.

More fun is added to this game if forfeits are exacted for all mistakes.

The game continues, and the second player must make his starting point from where the first leaves off.

Of course, all depends upon the information or the experience of the player; if he has been a traveler or has read a good deal, his descriptions should be very interesting.

Here is a plan which embodies the "clan" idea and gives a place for the older children: A family entertainment. Each member is required to prepare something for the program, though it may be of the simplest nature. Here is a specimen program:

(1) Mendelssohn's "Consolation," by the musical boy. (2) Recitation, by the entire family, of a familiar poem. (3) Recitation by the kindergarten child. (4) Short reading by the father. (5) Instrumental music. (6) Selection of poetry by an older child. (7) Recitation by the very little one. (8) Reading by mother. (9) Selection by a child. (10) Grand "sing," each one selecting a favorite hymn or song.

In one home the "Cozy Club" has been organized. There was a finished room in the attic where Spencer, Rob and Herbert kept their "collections." An old packing box cabinet held the boys' specimens of ore, arrowheads, shells, etc. A huge sheet of heavy wrapping paper tacked on the wall had newspaper headings from nearly every city in the country pasted on it. Flags draped the windows, and the boys' efforts in manual training work furnished the room with chairs and window-seats.

To this room on Sunday afternoon at three, mother, the boys and Hetty, the maid, repaired, in response to a notice tacked on the attic door, reading: "The Cozy Club will meet Sunday, November 4th, at 3 P. M., in the Club Room. Public Comfort Committee—Spencer. Literary Committee—Rob and Hetty. Refreshment Committee—Mother and Herbert." Herbert, who was the "baby," was generally put on a committee with a grown-up. Hetty had her Sunday afternoons off, but usually the attractions of this Christian home were so strong that she did not leave the house until the club meeting was over.

The Public Comfort Committee always attended to the ventilation of the clubroom, seeing to it that the windows were open for a time before the meeting, to air out the dusty attic smell, and on cool Sundays the oil heater was lighted and the room cozily warmed. In the summer the windows of the attic were thrown open, and the breezes swept clear through, making it the coolest place in the house.

The Literary Committee decided what part of the Bible story-book mother should read, and for a full hour the wonderful stories held their attention as none others ever did, and the boys carried from their childhood into manhood a love and a devotion to the dear old Book which had been created and fostered mainly by those delightful Sunday afternoons. And for the maid it was the most homelike and helpful hour of the week.

The reading over, the Refreshment Committee arose, and from a cupboard in the corner (also of the boys' making) brought the refreshments.

We are indebted to one of the writers quoted above for a description of practicable ways of cultivating the dramatic interest in the fireside circle.

If there are three or four children in the home, or at least in the neighborhood, now and then an evening of impromptu theatricals give delight as well as intellectual culture. Green room properties are always accessible from the coat closet or from the hall chest, where the mother of the house keeps nice little "wraps" to put over her own shoulders and those of her guests. There will surely be a liberty scarf that is perhaps a bit frayed at the edge, but which makes most charming decorative lines for a classical figure; and the old knitted shawl will wrap around Tom for a toga as successfully as if he had worn it on the Acropolis.

Mother Goose and fairy stories lend themselves to dramatization, but, of course, it is history which gives fire and movement to an episode. John Smith and Pocahontas are great favorites; so, too, is Columbus kneeling before the royal pair, Ferdinand and Isabella. Bobby attempts Balboa by climbing from a low chair into a high one, and then upon the table, from which point of vantage he scans the imaginary vast distance, whereupon, in solemn movement, he descends, and marching into the center of the room, places the poker in the middle of

the rug with superb and august dignity, claiming the same as the newly discovered Pacific—the ocean of his dreams!

Fathers and mothers need have no anxiety but that there will be plenty of mental materials to use for these impromptu theatricals. The children's mental vision is alive with such pictures. The important thing is to permit the children expression in one way or another.

Charades and dumb crambo are even simpler exercises of the dramatic instinct.

The essential to a successful Home Club is the spirit of play. If father and mother can take up again the old games of their childhood, or learn new ones, no elaborate equipment or program is necessary.

It broadens and enriches this home evening if other children come in at times. But we shall speak of this under the head of "Neighborhood Play."

IV.

WHAT CHILDREN PLAY AT EACH AGE

The purpose of the following list, which is based upon the best recent studies of children's interests, is to show where the familiar playthings are most likely to take their place in the child's life, and also to show how these playthings are of educative value in the child's development. The reader is not to suppose, because this list is so long, that it is necessary to purchase all of the toys for home use. Any *one* mentioned as having special value will usually be all that is necessary to furnish the child that value. Also, as a study of the list will show, most of the articles mentioned are inexpensive and the majority of them may be easily home-made. The descriptive statements introductory to each period are mostly taken, by special permission, from Johnson's "Education by Plays and Games," published by Ginn & Co.

FOR CHILDREN UP TO ONE AND ONE-HALF YEARS

These years seem to be given largely to the development of the senses, getting control of the fundamental movements of the body and its members, and the acquisition of speech. This has been termed the period of physical adjustment. It is very easy here to see the relation of play to mental and bodily development. Practically the whole psychic life and all conscious bodily movements conform to the nature of play. The child play of this period is determined by the peculiar needs and conditions of the developing brain and body. At first the interest centers about the mouth. Everything the child can grasp is crowded into the mouth with both

hands and feet. As each sense develops keen interest centres upon it. Gradually the different senses are associated with each other, and each new power acquired adds new zest and interest. With the ability to sit erect, for instance, comes increased interest in seeing; with increased interest in handling objects comes a new interest in experimenting with the senses; with the acquisition of creeping comes an added interest in the room and its contents, and vice versa. All the way along interest follows the line of developing powers.

It is all-important that the environment should be such as to give suitable opportunity for the natural plays of this period. These plays we may briefly catalog; sucking, grasping, mouthing, kicking and other movements of the limbs; experimenting with the senses, taste, touch, sight, hearing smell, temperature; getting control of the body; speech, as in babbling, imitation, creeping, climbing, walking, talking, memory, repetition, recalling, exploring, construction (destruction), the plays constantly widening the field of motor activity, sense perception, memory, imitation and speech. To these may be added interest in passive motion, as in riding and swinging, interest in rhythm—the basis of delight in Mother Goose and mother plays, and music.

For Sight

Bright objects (to hang above the cradle or nursery chair)
Bright cloth, etc.

For Hearing

Rattles
Boxes
Whistles
Balls (suspended on a string above the cradle)
Large spoons and tin dishes
Things to pound and make a noise with
Piano to "play"
Clock and watch

For Feeling

Balls
Rubber animals (to chew and admire)
Boxes (paper and wood)
Blocks
Nests of boxes
Sticks
Spools
Keys
Rag Dolls
Chains
Dominoes
Smooth Stones
Bottles (stout ones)
Boxes with sliding covers
Paper to tear
Clothes pins (to bite or handle)

For Muscular Activity

Bright objects (to reach for)
Rocking Horses
Slides
Balls

FOR CHILDREN FROM ONE AND ONE-HALF TO FOUR YEARS

Another factor, that is not mentioned by Johnson, is the great play of the imagination, that arises in the third year. In an all-day's observation of a boy 2½ years old I have counted 54 imaginative games. A set of toys, that would appeal to his imaginative interests, here might be very helpful.

—*George E. Freeland.*

For Running

Balls
Stones to throw
Small football

For Climbing

Ladder
Chairs

For Swinging

Seat swing
Perambulator

For Rocking

Rocking horse

For Pushing

Punching bag

For Dragging and Pulling

Carts
Hobby horse

For Constructing

Blocks
Sand pile
Nests of boxes
Large beads
Peg board
Clay for modeling
Paper for cutting
Parquetry

For Digging

Sand
Spoon and shovel
Sand moulds

For Imitative and Imaginative Play

Toy animals
Toy furniture
Dolls

For Rhythmic Play

Swings
Stories
Songs
Finger plays

For Sense Play

Hammer
Trumpet
Balls
Slides
Sand boxes

Spoons and shovels, etc.
Cards (to shuffle, pile and build with)
Beans and a bottle
Measures and weights
Bright things
Mirror
Prism
Sand paper
Things for buttoning
Things for fitting (Montessori apparatus)
Fabrics, rough and smooth
Odds and ends, to handle
Soap bubbles

FOR CHILDREN FROM FOUR TO SIX YEARS

This period, just preceding or including the first school years, is a continuation of the first period in many essential features. There is still a rapid growth of the body and brain (the brain growing but little in size after the sixth year) and a predominance of the sensory and motor in the psychic life. The sensory side, however, is gradually being overtaken and surpassed by the motor. The memory is strengthening, the auditory and motor images seeming to be more distinct and lasting than the visual. Imitation, which we saw as well developed by the second year, has changed somewhat in character. The first imitations were largely direct imitations of movements and sounds of adults. During these years the child continues to imitate adults rather than other children or animals; but the imitation is less direct, less instinctive and impulsive. With his wider knowledge and increased power of doing, the child begins to adapt the act of the adult to some play idea of his own. Instead of simply making believe sweep or dust, he plays he has a house and actually sweeps and dusts it. The developing interest in cause and effect and in the relations of things is expressed in the passion for questioning. Interest in common objects and toys culminates at the

close of this period, intensifying interest in ownership, collecting and hoarding. There should be a chest for collecting and keeping the toys.

After the fourth year children play with other children rather than with adults. The child is unable as yet to grasp well the relation of his acts to other children. He is selfish and self-assertive; in his play with other children his activity has little co-operation. What he does is for himself; desires clash, and quarrels are frequent. It is still a period of keen and volatile emotions; anger, jealousy, fear, sympathy, pity and love are easily aroused.

The play activities of this period reflect the characteristics of growth and development at this time. They centre about free motor activity, largely for its own sake and not for the sake of results; about common objects and what may be done with them; experimentation of the senses and accumulation of sense knowledge; memory, explanation of things, guessing, questioning, play of the imagination, and especially imitation. In these activities are naturally involved constructive play of a crude sort; a free use of the hands and common objects as tools; interest in plants and animals as playfellows; exploring; imitation plays, as house, store, trains, sewing, cooking, counting, measuring, collecting and hoarding; story interest, rhythm, music, dancing.

—*George Ellsworth Johnson.*

Children in this age turn quite extensively to rhythm. A chance for stimulation of this comes from stories told in rhythm. There is a large number of these that would make a very nice child's book, if it were illustrated with pictures. At the age of 4 the riddle begins to be of interest. It culminates at the age of 8. All such things should be included in a list of children's toys, for they are regarded as toys by the children.

—*George E. Freeland.*

For Physical Activity

Slide
Ladder
Swing
Seesaw
Merry-go-round
Wire trolley
Harmonica
Trumpet
Drum
Tricycle
Velocipede
Parallel bars
Jumping hole
Tops
Slings

For Imitative and Imaginative Play

Balls
Bean bags
Reins
Whips
Noah's arks
Dolls
Doll houses
Doll carriages
Doll furniture
Go-carts
Toy animals
Soldiers
Other small character-dolls
Blocks
Swords
Engine and train
Windmills
Wheelbarrows
Rakes and hoes, etc.
Horse cars

For Construction

Sand piles
Shovels and sand forms
Blocks
Boxes
Stones

Corn cobs
Scissors
Paste
Spools
Twigs
Tablet work
Sewing material
Weaving material
Crocheting material
Knitting material
Stringing material
Clay
Plasticine
Potato carving
Cut-outs
Pictures
Common material, such as cardboard, milk bottle tops, berry boxes, spools, old envelopes, match boxes for making toy furniture, and tissue paper.
Buttons
Marbles
Leaves
Nuts and Seeds

For Curiosity

Simple puzzles
Excursions

For Collections

Colored paper
Ribbons
Buttons
Pictures
Leaves, nuts, seeds
Knicknacks

For Rhythm

Stories
Dancing
Music

For Drawing and Art

Pencils and paper
Crayons
Paints

Clay
Pictures and picture books
Cut-outs

For Stories
Picture books

FOR CHILDREN FROM SEVEN TO NINE YEARS

Coming now to children of 7, 8 and 9 years of age, we need to note several important changes. The rapid brain growth of the previous periods ceases during this period, and the brain reaches nearly its full weight at about 8. In general, it is a period of rather slower physical development. The questioning interest continues; memory is strengthening. Imitation is perhaps less prominent than before, but the child is still very susceptible to imitation and suggestion. The child now, however, imitates the idea rather than the thing. Imagination continues very active and begins to be of a creative type, but related more to the facts and needs of life.

The child no longer simply drives nails into the soil or a board—he tries to make something. He does not simply romp and run—he plays a game. Details of motor activity are coming into prominence, and interest in skill is developing. With the child's consciousness of increasing power and skill awakens interest in competition. Therefore, he begins to play games, that is, to play according to form and rule with other children, whereas before his play was largely free, informal, unorganized activity. The child is not yet able to co-ordinate his activity with that of others, and there are as yet no truly co-operative games. In many games of this period sides are not chosen, each child playing for himself; but even when sides are chosen the play remains, for the most part, individualistic. There is now approaching culmination an interest in traditional games, games of chase,

and doll play. Interest continues high in common objects, as toys, and in dramatic and representative play. Interest is very strong in collections. The constructive interest is centering upon the thing made. The child's ambition is often quite beyond his skill, but his efforts are worthy of respect and encouragement. There is a strong general interest in nature, plants, animals, pets and in exploring. In this period we find the tendency to play with other children increasing, and the child is not quite so selfish. With the development of the formal game interest we find an increasing regard for law. A tendency to tease and bully is common in children of this period, and is due, perhaps, to a sense of increasing power and the desire to exercise it. Interest still holds in fairy tales and folklore, but towards the close of the period interest in narrative history begins.

This is, then, essentially a transition period. There is a general shifting all along the line—in the growth of the nervous system, in dentition, in diseases, in interest. It seems to be a special office of this period, after having perfected the senses, to begin to develop the finer coordinations of motor activity with sense judgments. To this end the shifting of the interest from activity to the result of the activity is helpful, in that it necessitates the development of skill. The plays and games of this period must involve motor activity of infinite variety, but with definite purpose and interest in the outcome. We see here the value of simple competitive games, traditional games, games of chase, constructive play, with an infinitude of common objects and with toys; we also see the value of dramatic and representative play, and of doll play, of which latter Dr. Hall says: "The number of motor activities that are both inspired and unified by this form of play, and that can always be given wholesome direction, is almost incredible and has been too long neglected both by psychologists and teachers."

For Individual Competitive Plays

For Boys

Balls
Seesaw
Pole
Swing
Iron rings
Climbing ropes
Ladders
Swinging rings
Tenpins
Bows and arrows
Pushmobile and skatemobile

For Boys and Girls

Bean bags
Simple ring toss
Jumping ropes
Roller skates
Teeters
Chasing and hunting games
Swimming
Diabolo
Jackstraws
Crokinole
Tumbeline

For Arranging and Altering

For Boys and Girls

Floor games
Games of experimentation
Painting pictures and paper dolls
Bubble blowing

For Constructing

For Boys

Kites
Stones
Blocks
Knives
Carpenters' tools
Lumber
Cloth

Old machinery to take apart
Caves
Material for huts, wigwams, tree platforms, tents, etc.
Traps, snares, popguns, whistles.

For Girls

Bead looms
Sewing materials
Knitting materials
Dolls' dressmaking materials
Weaving materials
Coloring pictures
Bean bags
Paper outfits

For Boys and Girls

Building blocks
Scissors
Clay modeling material
Rattan
Raffia
Tiles
Shells
Sticks
Seeds

For Collecting

For Boys and Girls

Insect nets
Scrap books, stamps and stamp pictures
Aquaria

For Dramatic Play

For Boys

Express cars
Wagons
Wheelbarrows
Bows and arrows
Reins
Whips
Drums
Fire engines
Trains
Sailboats
Model airships
Materials for playing Indian, cowboy, etc.

For Girls

Dolls
Doll houses
Large playthings for playing house, school, travel, etc.
Millinery materials

For Boys and Girls

Toy villages

For Rhythm

For Boys and Girls

Folk dancing
Music
Rote songs
Singing games
Toy instruments

For Nature

For Boys

Caves
Shacks
Tents

For Boys and Girls

Gardening (choosing their own seeds)
Pets
Aquaria
Games of observation
Exploring
Geography games
Bird houses

For Curiosity

For Boys and Girls

Magnet
Magic lantern
Puzzles
Games of experimentation
Counting games
Spelling games

FOR CHILDREN FROM TEN TO TWELVE YEARS

This is the most important period in elementary education so far as the details of school work and the formation of habits are concerned. The body is growing so rapidly, the brain has practically ceased growing, and there is not the great functional advance which is to accompany the advent of puberty in the period following. There is a lull in the demands upon the system—it is a time of storing up of energy.

The co-ordination begun in the previous period, but not developed to the point of fine adjustments, is not given depth and scope. This is the time when there must be laid the foundations of any future great skill. Skill in games, in manipulation, in the use of tools, in the playing of musical instruments, correctness and facility in pronunciation of foreign languages, cannot be so surely acquired if delayed beyond this period. He is still selfish and self-assertive, yet gaining in social interest. He begins to form societies or clubs, largely for games, athletics and predatory expeditions; but he unites with others rather for his own profit.

In the matter of games, interest in running games is culminated. There is taking place a shifting of interest from the games which are not co-operative to games which are co-operative. Interest in collections is high. Great interest in dolls is continuing. In drawing interest centers upon action and the representation of one or two details, leaving the others in a jumble. The drawings are symbolic rather than correct representations. In construction interest increases in the details and skill of workmanship. In literature the dominant interest of the boy is shown in preference for action and adventure. There is added interest in history, in historical biography and in general literature. The general puzzle interest culminates in mechanical puzzles at 11 years of age, in geometrical puzzles at from 12 to 13.

For Skilled Competitive Play

For Boys

Athletic apparatus
Quoits
Jumping mats
Baseball
Football
Air guns
Stilts
Shinney
Wrestling
Leap frog
Acrobatics

For Girls

Jumping rope
Jack stones
Bean bag games
(See also next items)

For Boys and Girls

Pillow Dex
Ring toss
Diabolo
Tenpins
Crokinole
Coasting sleds
Skates
Roller skates
Kites
Pushmobiles
Bows and arrows
Indoor card games
Games of chasing and hunting
Counting games
Geography games
Dominoes

For Exploring

For Boys and Girls

Kites
Row boats
Sail boats
Skates

Toboggan
Bicycles
Tents and shacks

For Constructing

For Boys

Tools for making large toys and play apparatus
Electric railway
Sloyd
Ice cream freezers
Meccano
Kites
Snow forts and houses
Tree houses, etc.

For Girls

Doll things
Bead work
Sewing machine
Weaving materials (basketry)
Crepe paper decorations
Water colors
Silhouettes

For Boys and Girls

Clay
Crayons

For Boys' Clubs

Jumping and diving apparatus
Athletic apparatus
Menagerie
Shacks

For Collecting and Nature Study

For Boys and Girls

Insect nets
Aquaria
Gardens
Fishing tackle

For Curiosity

For Boys and Girls

Mechanical puzzles
Geometrical puzzles
Miscellaneous puzzles

FOR YOUTH FROM THIRTEEN TO FIFTEEN YEARS

Just as there was at about the age of 8 or 9 a period of readjustment of motor ideals, so at about 12, the last year of the previous period, there is a time of halting, uncertainty and readjustment of social ideals. We are now at the threshold of a new birth, a new conception of life and of the use of powers.

This is the period of most rapid bodily growth. The heart increases rapidly in size relative to the bloodvessels, and there is a marked increase in blood pressure. There is also a rapid increase in lung and chest capacity, in strength of grip of hand and in control of accessory muscles. This is the time of the most rapid development of heart and emotions.

There comes now a new tendency to imitation and suggestion. There is a shifting of susceptibility of influence of companions to susceptibility to influence of adult ideals and example. There is a striking increase in susceptibility to religious influence; also the greatest liability to incorrigibility, misdemeanors and crime. There is a desire to leave home, yet susceptibility to homesickness. There is a keen sense of humor, a tendency to practical joking, great sensitiveness to praise, censure or ridicule.

There is now an increased tendency to rudimentary organizations, gangs and clubs, and great interest in competitive and co-operative games; also in taking and giving of stumps. The circle of favorite games narrowing, and sex differences become prominent. There is great admiration for physical prowess, hero worship, love of adventure and love of hunting and camping.

Reasoning is strengthening. There is, on the whole, less liability to errors in reasoning. The memory is increased and the imagination is very active. The general reading interest is at its height. A genuine historic

interest appears; also interest in drama. The collection interest gains in definiteness and permanency. There is great interest in nature and the training of animals. There is an increase in regard for money and in trading. The puzzle interest involves mainly language and arithmetical puzzles. There is an increased interest in music and in rhythm.

The environment in this period then should furnish opportunity for plays and games involving great physical activity and adapted to develop the large muscle areas, to continue the development of the finer motor adjustments, and to relate individual activity to a social group. These plays should develop the manly qualities—courage, generosity, staying power and social consciousness. The increased interest along the many lines mentioned above should be a means for supplying many varied activities tending to direct the attention and interests without rather than within, relieving the peculiar and often morbid emotional tendencies at this time. The narrowing circle and increased intensity of interest make this a favorable time for fixing permanent interests in some line—in athletics, nature, science, literature, music or art.

For Team Games

For Boys

Baseball
Football
Basket ball
Tennis
Bowling
Hockey
Boxing
Track athletics

For Girls

Tennis
Croquet
Lawn hockey
Volley ball
Captain ball

For Boys and Girls

Club room and parlor games
Gymnasium, in or out doors
Golf
Indoor baseball

For Dramatic Play

For Boys and Girls

Puppet theater
Charades
Theatricals
Parties

For Physical Activity

For Boys

Outdoor gymnasium apparatus
Running track
Jumping standards
Apparatus for vaulting, chinning, etc.
Hurdles
8-pound shot
Bowling green
Indoor gymnasium
Boxing
Box kites
Gunning
Workshop

For Girls

Outdoor gymnasium apparatus
Indoor gymnasium apparatus
Dancing
Skating
Boating

For Boys and Girls

Swimming
Rowing
Sailing
Fishing
Gardening
Bicycling
Skating

For Construction

For Boys

[illegible]

For Girls

[illegible]

For Boys and Girls

[illegible]

For Nature

For Boys and Girls

Vivaria
Aquaria
Pets
Kaleidoscope
Stereoscope
Mineral collections
Photography

For Boys' Clubs

Team games, physical activity and construction, as above
Scouting

For Girls' Clubs

Construction and dramatic play, as above
Camp Fire Girls' activities

For Indoor Play

For Boys and Girls

Checkers
Dominoes
Progressive games
Cards
Other parlor games

strongest before the age of 10, so that the story-plays are particularly adapted to young children. Here the doll and the block are the typical playthings. Rhythm begins to appeal to children between 5 and 7, and the interest persists in girls as far as middle life; boys tire of it after a few years and take up rivalry as the ruling interest. Rivalry is prominent in both sexes from 10 to 20, but about 12 or 14 the boys are especially interested in it. Here the ball enters again, the tool of rivalry as well as of movement. Of these four types of play, therefore, it may be said that the first appeals to everybody, the second especially to the young child, the third is a special favorite of girls, and the fourth is a special favorite of boys.

This valuable series of distinctions has been held in mind in the discussion that follows. The types of play are taken up in the order of age, the simpler first, and beginning with the individual and ending with the social.

V.

THE PLAY OF BABIES

PLAY WITH THE SENSE OF TOUCH

Baby play is at first chiefly play with the sense of touch. It begins with the mouth, goes to the hands, then includes the feet, and by and by all the muscles of the body. As soon as the child is born he reacts to any contact with the lips by a gentle sucking movement, which is later easily followed by the playful sucking of the fingers. Next comes the process of grasping. Almost all the touch-plays of babies are expressions of curiosity. As early as 4 months a child begins to handle things, simply feeling of them in turn and throwing them aside. By 9 months he begins to do things with the various objects. Soon after he imitates some action which he has seen some one else perform. Early in the second year he begins to want companionship when he is playing. All the manipulations which we later think of as work are play to the little child, such as feeding himself, learning to turn the doorknob and the efficient handling of his toys.

A good deal has been said in kindergarten literature about finger-plays. By finger-plays is meant not plays which involve the handling of things, but plays by means of which the child learns to control his body and to imitate human activities. In other words, they are plays for mental awakening. For example, when a mother takes hold of the separate fingers of the child's hand and repeats the familiar rhyme which begins, "This is the mother, good and dear," almost any child will spontaneously, after its repetition, say, "Now the other one," holding up the other hand. The child seems to crave the repetition of these sensations in all his fingers and to de-

sire to identify each finger from his brain centre. Again, when the mother repeats the rhyme, "This pig went to market," and touches the toes, the child not only desires this exercise for both feet, but also bends over and grasps his own toes, thus connecting the sense of touch in the hands with that of the feet. Maud Burnham has written a charming book entitled "Rhymes for Little Hands," in which she illustrates most of the facts of home life by little rhymes and charming pictures to be used in finger-play. Such songs, Norah A. Smith tells us, not only give strength and suppleness to those members, but —and this is far more important—by attaching playful meanings to their movements, interest the mind in them and lift them out of the domain of the purely physical. And again, as Susan E. Blow says, "By using his hands the child learns how much may be done with a few things within his grasp, or, in other words, how much he may accomplish without reaching beyond the narrow boundaries of his own life."

Another book of equal charm, entitled "Father and Baby Plays," by Emilie Poulsson, discusses simple nursery plays, in which especially fathers may exercise their little ones. Each of these plays develops not only the child's muscles, as the father plays more vigorously than the mother, but also has its own special influence upon the emotions and will. In tossing plays, for example, "the baby is scarcely out of the father's hands before he is caught and held in them again; but in that one instant's separation, that one instant's aloneness, the baby feels the strong shock of surprise, if not of fear, and the father must be careful always to follow this shock immediately with the comforting clasp of the baby in his strong arms so as to reassure him. If he does this, not only will the baby's joy in the play be increased, but a feeling of trust in his father's strength be aroused and peace in his father's enfolding love will be fostered in the baby's heart." In jumping plays the father puts the baby

on some relatively high place, and standing at a suitable distance with open arms, invites the child to jump into them. Such jumping plays foster, as do the tossing plays, the germs of faith and trust in just the small degree that is efficacious in babyhood. Pick-a-back plays encourage bodily activity, furnish repeated mental impressions, appeal to the latent power of attention, and give opportunities, as the child throws his arms about the father's neck, for expressions of love. Romping on the floor gives opportunity for startled surprise, which yields immediately to laughter and trustful love.

PLAY WITH THE SENSE OF HEARING

There should also be regular culture of the sense of hearing. While it is too early for definite music instruction, it is not too soon to teach the child to keep his voice gentle. Mrs. Mary Wood-Allen says: "The time to teach the correct use of the speaking voice is while he is learning to talk," and she adds, "Sing to him, play to him, see how soon he will sing a musical sound after you; sing the scale often or play it; play and sing the intervals; encourage him to imitate you." We may also make use of the sensitiveness which most children have to music as early as this by giving them contrasting note sounds—high and low, loud and soft, fast and slow. Of course, children like other noises, the ticking of the clock, the sounds different animals make and noises which they can make themselves. A child has a right to bang a tinpan now and then, beat a drum, hammer with a stick, blow a tin trumpet and shout out loud. We have also the opportunity to make the ear sensitive by training in listening. "A large number of Montessori devices," says Mrs. Fisher, "if they were not called 'sensory exercises,' would be recognized as merely fascinating new games for children. What is blind-man's buff but a 'sensory exercise for training the ear,' since what the person who

is 'It' does is to try to catch the slight movements made by the other players accurately enough to pursue and capture them. Children have another game called, for some mysterious reason of childhood, 'Still pond, no more moving!' a variety of blind-man's buff, which trains still more finely the sense of hearing, since the players are required to stand perfectly still, and the one who is 'It' must detect their presence by such almost imperceptible sounds as their breathing, or the rustling caused by an involuntary movement. If Montessori herself had invented this game, it could not be more perfectly devised for bodily control." One of the most impressive exercises in Madame Montessori's "House of Childhood" is that by which she gives room for what she calls "the lesson in silence." The playroom is gradually made absolutely quiet, each person being motionless. The shutters are darkened and the children sit in the attitude of prayer. The purpose is the double one of relaxation and of developing the power of meditation. There is power in silence, and quiet listening to the sounds of Nature and of music helps in forming a child's disposition.

PLAY WITH THE MUSCLES

The constant tendency of young children to use their muscles is sometimes classed as a special muscular sense and sometimes as an instinct. Whatever it be called, this impulse for muscular movement must be met intelligently and gratified for its necessity. There is a legitimate reason for movement-play, for a delight in the activity itself, such as running, jumping, climbing, trotting about, shouting and mussing things, rubbing, nodding the head, prattling, dropping things, stamping the feet, turning over things, pounding things, rattling, shaking, pouring, dancing the feet, shaking the whole body, etc. These seemingly useless constant movements are part of the child

and are exercises of all his *doing* powers which help get his apparatus into trim for perfect co-ordination and the unconscious mechanism of all his muscular activity. This ceaseless energy should be allowed free outlet daily and as far as possible without interference.

Under supervision, for a little while each day, help the little child to do the things he tries to do; let him climb up and downstairs; help him on a ladder; let him climb on and off a chair; let him run up and down a little hill; catch him in the arms and lift him high as an end of the game.

Give a child old papers to tear up in little pieces, stuff an old bag full with them, and then let him punch this bag or toss it about.

Give the child blunt scissors and let him cut up slips of paper.

Let him jump on the springs of the bed once in a while.

Give him a big, soft ball to toss about.

Throw stones in the water with him.

Give him a sand pile and some cups and let him pour sand from one cup to another.

Give him a pan of beans (as soon as he is old enough to keep them out of his mouth) and let him pour them in and out of the cup and muss them in his hand.

Let him have a big punching bag to punch and watch swinging back and forth.

Give him a football to kick about.

Give him room to run and a time in which to run, jump and shout freely.

Let him roll on the floor or on the grass.

PLAY OF CURIOSITY

We come now to play involving the use of the fingers, hands and eyes to come into contact with the outer world, the play of curiosity. For this kind of play the whole world about the child furnishes material.

Perhaps the most distinct advantage that is claimed for the Montessori method is its success in making little children sense specialists. Much of the so-called "didactic apparatus" of Madame Montessori is of value in the nursery, and, it is an encouragement to add, the most valuable portions of it are the least expensive and can easily be contrived by the parent. The famous dressing frames can be fashioned out of pieces of old garments attached to slate frames. The blocks, the color boxes, the materials for testing rough and smooth, the geometric insets and the alphabet can all be made at home. The mother's piece bag is a better "fabric box" than the Italian one. There is a danger, which Dr. Gesell points out, in thinking education is dependent upon formal apparatus. "The majority of children find ample opportunity in their daily domestic excursions to handle various forms, to touch hard, soft, smooth and elastic surfaces. The baby crawling on the floor begins to run his fingers over the carpet, the furniture, the soft dress mother wears, her hair, etc. He plays by the hour with this thing and that, unconsciously assimilating and sifting, enjoying and comparing a multitude of impressions, very many of which cannot be incorporated even with the most elaborate apparatus. Why take such natural experiences and reduce them to a series of self-conscious impressions, bringing in a lot of unnecessary paraphernalia? We must make use of the bountiful experience and phenomena of everyday life and not construct a series of boxed experiences, making no useful whole."

Mr. Lee agrees that almost anything will be put to use by the child.. "They want to handle the universe and get used to it, and almost any object is material for investigation or adventure. One child whom I was talking with about the resources of her back yard, said, 'Well, you see we are very lucky, because we have barrels.' I could see that the condition was a fortunate one; but I did not at first perceive exactly what form the good for-

tune assumed, until she continued: "You see, there is a little bank, and we get inside the barrels and roll down.' Of course she was, as she had stated, an unusually fortunate young woman; but I think if it had not been a bank, it would have been some institution equally remunerative."

A curious interest of young children is in toys that are apparently too big for them.

Miss Smith says: "It is most interesting, and shows the need children feel for large toys, to see their joy in playing with washboilers, coal-hods, waste-baskets, stoves, chairs and various other domestic articles apparently quite unsuited to their size and requirements. We commonly take them away from the baby, under the impression, not even dispelled by his wails, that he does not know what he wants, and present him instead with a rubber cat that squeaks or an ivory rattle hung with bells. The possibilities of these small and uninteresting articles are soon exhausted, and baby wails afresh for that big and satisfactory waste-basket that could be handled, tumbled about, inverted on his head, and even crawled into. Psychologists are telling us now that the larger motor activities, those of the arm and forearm, are developed before the smaller ones of the hand and fingers, and some of the kindergarten materials are being increased in size to meet the child's need in this respect. Let us remember the new knowledge and try to select playthings in accordance with it."

Kindergartners, believing this to be true, have altered much of their work, and mothers may find in the fact a suggestion for the home plays of their babies. "I had long noticed," says Miss Katherine Beebe, "that a child under 3 years old when visiting the kindergarten almost invariably paid but little attention to the blocks, balls and beads on the tables in his absorbed delight in the many red chairs. These he usually proceeded to carry back and forth, to push, to haul and to place upon

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the tables, only to take them down again. I know now that when he did this he was joyously seizing an opportunity for developing his larger motor activities, and I would enter here a plea for further opportunities of the same sort for the babies at home.

"Most mothers will bear me out in the statement that the playthings which the baby seems to prefer are such as the clothes basket, the coal bucket, the wash-boiler and the ice cream freezer; that is, when he can get these treasures; for usually they are taken away and the little tin horse or red ball substituted in the mistaken idea that these small objects are better suited to his little hands. People think that small toys are what he really wants, that he is mistaken when he thinks he wants the baby carriage or the foot-tub; but he is not mistaken, he does want these big things, and mothers will do well if, as far as possible, they will allow their little folks to play with them. If sometimes, instead of visiting a toy shop to buy something to amuse 2-year-old, they will instead go through the basement of some large department store and buy a bushel-basket or a clothes-line instead of a rubber cat, they will be working on the true line of development instead of against it."

A great deal of the play of children of this age is by themselves and consists of the exercise of the instinct of curiosity by repeated experiment. Some of the things which a little child likes to do with things are turning keys in locks, opening and shutting doors, opening and shutting drawers, opening and shutting boxes, pouring things out of a bag and putting them back, taking things out of a drawer and putting them in again, playing with water, playing out in the rain, making soap suds in warm water, playing under the hose with a bathing suit on.

Some suggested articles for utilizing this experimental faculty in children are these:

Nest of boxes for opening and shutting and closing inside one another.

Big blocks to pile one on top of another and knock down. The child is too young for building yet.

Special drawer with key where he may keep miscellaneous things to take in and out, such as pieces of cloth and felt, pieces of paper, pictures to cut out, little odds and ends, a few boxes of such things as seeds and spools and buttons and beads and shells to play with.

A big bag with a stout draw-string for him to open and shut and fill with dried beans and peas, or spools or bits of bright-colored cloth.

Little bags with an assortment of things.

Stout old pickle bottles, with such things as beans within, to shake up and down.

An old newspaper, some paste made thin and some pictures to daub on the back with a big brush.

Some suggestions as to the directing of the destructive tendencies in children, which are really the outgrowth of this experimental sense, are:

Give them paper to tear up and muss, pieces of cloth to cut up, something soft to be picked to pieces, spools of string; give them toys which are intended to be taken apart and put together, like nests of boxes, big Hailman wooden beads for stringing on shoe laces, a peg-board, a box of big blocks, some of the Montessori apparatus.

The nursery then is the place where the expression, "Don't touch!" should almost never be used, but where every day there should be consecutive and informal opportunities to feel different materials, touch objects of different sizes, shapes and smoothness, and to combine them together by all sorts of extemporaneous building devices. Here, too, is the place for regular excursions around the room with the child, so that he may see certain things for himself—the pictures on the wall, the windows and doors, the colors in the carpets and the playthings for the day. Out-of-doors is an even better place for exercising the sense of sight and learning to

judge sizes, to discriminate distances and to see color. Looking out of the window is an instructive amusement for even a little child. A writer in the "Foundation Library" says:

"Suppose the nursery window looks out upon a busy street. There the child will see the policeman on duty, the electric car passing, the mail man, the express wagon, the grocery team, perhaps the fire engine on its way to save houses and, it may be, people's lives. There is a shoemaker's store nearby, and a little farther on the dry-goods store and market. The mother here has an opportunity to emphasize her dependence upon all of these people, and also their dependence upon her, and to lead the child to realize the true dignity and value of labor. The child may be led to notice the sky, the clouds, the sunbeams dancing through the windows, showers of rain, the whistle of the wind, the beauty of the snowflakes, the frost pictures on the window pane and twinkling of the stars."

It requires common sense rather than a college education, in order to see all our opportunities. Mrs. Fisher gives an instance of a quick-witted employment of such an opportunity by a washwoman of her acquaintance: "When the first of my neighbor's children was a little over three, his mother found him, one hot Tuesday, busily employed 'folding up,' that is, crumpling and crushing the fresh shirtwaists, which she had just laboriously ironed smooth. She snatched them away from him, as any one of us would have done, but she was nimble-witted enough to view the situation from an impersonal point of view, which few of us would have adopted. She really 'observed' the child, to use the Montessori phrase; she put out of her mind with a conscious effort her natural, extreme irritation at having the work of hours destroyed in minutes, and she turned her quick mind to an analysis of the child's action, as acute and sound as any the Roman psychologist has ever made.

Not that she was in the least conscious of going through this elaborate mental process. Her own simple narration of what followed runs: 'I snatched 'em away from him and I was as mad as a hornit for a minit or two. And then I got to thinkin' about it. I says to myself, He's so little that 'tain't nothin' to him whether shirtwaists are smooth and wrinkled, so he couldn't have taken no satisfaction in bein' mischievous. Seems 's though he was wantin' to fold up things, without really sensin' what he was doin' it *with*. He's seen me fold things up. There's other things than shirtwaists he could fold, that wouldn't do no harm for him to fuss with. And I set the iron down and took a dish towel out'n the basket and says to him, where he set cryin', "Here, Buddy, here's somethin' you can fold up." And he set there for an hour by the clock, foldin' and unfoldin' that thing.'"

Mrs. Annie Winsor Allen says: "Any interested mother with the right implements can put her child in the way of these good beginnings. She has only to give her child the chance of being interested in desirable things, and then to encourage curiosity, imitation, and experiment by her ready interest and sympathetic admiration, along with plenty of cheerful helping. She will find they learn, in a most curious way, by pauses and leaps. She gives them the clue and then lets them draw out the thread; lets them follow the trace themselves, threading the labyrinth with all its surprises, and arriving alone and triumphant at the center. Being taught actually hampers the rapidity of personal thought. A child well started learns many things fastest by itself."

Here is where comes one of the permanent values of the Montessori system. Madame Montessori believes that every time we do something for our nursery child that he can do for himself, we are robbing him of the opportunity of growing stronger. She says: "Who does not know that to teach a child to feed himself, to wash and dress himself is a much more tedious and diffi-

cult work calling for infinitely greater patience than feeding, washing and dressing the child one's self. But the former is the work of an educator, the latter is the easy and inferior work of a servant. Not only is it easier for the mother, but it is very dangerous for the child, since it closes the way and puts obstacles in the path of the life."

When English children in a nursery were given Madame Montessori's "geometric insets," which took so much like scale weights, they at once pronounced them to be ginger beer bottles and began to play with them as such. The whole situation became alive, full of interest, with the quick adaptation of means to ends, fun, chatter and a warm human interest. It is a defect of the Montessori system that the imagination is nowhere recognized. That is, "pegs" are *never* more than "pegs in holes," and the dressing frames were *never* more than strings on cloth. "This apparatus *does* satisfy the three-year-old child's mechanical activity, but it does not lead on to constructive activity. What shall we say to a system for the development of our child which has no place for stories?" Now is the time to attach a story to every game. We should encourage the child also in the telling of his own quaint little fancies and never laugh at him when he expresses himself in this way. The best helps to the development of fancy are picture books and stories.

In encouraging babies to discover and manipulate things for themselves, their freedom does not imply that they are to be entirely unaided by adults. We now have the opportunity to help the child in many ways, and, of course, in no way more than by offering him good examples to imitate. Even in the practice of handling toys there is some choice as to the right method. Madame Montessori has all manipulations made by a hand gesture from left to right, because this correct gesture helps to prepare the children to write properly. Mrs. Wood-Allen

urges that the child now be allowed to do particularly those things which will be permanent satisfactions, like painting, sewing, digging, etc. "Let him take the implements and try to imitate you; let him get the 'feel' of them before you try to teach him the very best methods."

Something more is said about the play of curiosity further along, under the caption, "Plays of Experimentation and Observation."

Let us now speak of a few of the standard tools of play which are used first by babies and later by young children.

VI.

PLAY WITH BALLS

The earliest instrument of real play for a child is the ball. This, not as Froebel thought, because of any mystic symbolism connected with the sphere, but because the nursery ball is small, light, easily handled, prettily colored and chiefly because it is lively. In one of our popular manuals for nursery occupations the writer gives the following suggestions for ball playing with little ones:

"First, let us take the most universal of playthings, the ball, and roll it back and forth, finally introducing the signal, 'One, two, three, roll!' Stand a tall block or tenpin on the floor and roll the ball to knock it down. Place a nickel call bell on the floor and roll the ball to make it ring.

"If you have the kindergarten balls, you will be ready for some ball plays. First learn the colors, red, orange, yellow, green, blue, violet, one at a time, and match them to articles of the same color in the nursery, such as draperies, wall paper, rugs, mother's dress or sister's hair ribbon. Put six balls in a row and ask the child to shut his eyes. You take one ball away and ask the child to open his eyes and tell which ball is gone. Hide all the balls and let the child bring them to your lap, name the balls over and see if there is one missing, and if so, name that. Hide a ball and call out 'hot', 'cold', 'burning', as the child goes toward or away from the ball.

"Let the child hunt for his lunch cracker in the same way.

"Try to toss the ball in the air, and catch it, using the signal, 'One, two, three, toss!' Toss the ball to some

one else, then throw and bound ball, then make a ring with twine on the rug or chalk on the floor and roll ball into it.

"A pretty game may be played with the waste-paper basket placed in the center of the room. If there are a number to play, all the better. Each one is given a colored ball and told to wait for the signal, 'One, two, three, throw!' All throw at once, but stand still to see where the balls go. The mother then invites some one to go to the basket and see if any balls have gone in, and count them as they are taken out one at a time. The signal then may be given to pick the balls up and begin over again. There will be no confusion if the mother is particular in regard to the signals of the game."

Fasten a soft-colored ball on the back of one child. Another child tries to see the ball and tell the color without touching the child. This leads to some lively running and dodging.

One readily sees how attention, alertness, patience, agility and the exercise of sight, touch and hearing all come through these simple plays.

BEAN BAGS

The bean bag is really to be classed as a kind of ball, though not exactly the same shape. It is an excellent medium for throwing games, and though it has not the resiliency of the rubber ball or the hardness of the baseball, it is better adapted for house use. It is less difficult for little children, and it is well adapted for many group games. Although it has its limitations, which make it suitable for a smaller number of games than the ball, it has games of its own, for which its insistence upon "staying put" after it has landed makes it most desirable. Nearly thirty such games are described in Miss Bancroft's manual. Home-made bean bags often are too hard

PLAYING PASS BALL

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and too heavy. Mothers who wish to make a set for home use will be glad to have Miss Bancroft's own directions for reference.

"Bean bags should be made of heavy, closely woven material, such as ticking, awning, duck or denim, and should be from six to twelve inches square when finished. They are stitched around the outer edge (except for a small length through which the beans are inserted). The bag should then be turned and stitched a second time. Hand sewing is preferable, as often better able to stand the strain put upon it. The bag is filled with dried peas or beans. A bag six inches square should contain one-half pound of these. A larger bag may contain a few more, but the half-pound weight is good for any sized bag. For little children a six or eight-inch bag is very good. It is desirable to have an equipment of bags made of two different colors, half of the bags, for instance, being red and the other half blue; or some striped material and others of plain. This aids in distinguishing the bags that belong to opposing teams or groups of players. It is easy to improvise a substitute to be made by placing dried leaves in a square cloth, gathering up the corners and tying them with a string."

It is not necessary to describe those two great field games, football and baseball, in which boys begin to take an active interest at as early an age as 10 and which engross young men as long as they continue to be athletic. As examples of physical agility, grace and endurance thy match any sport, ancient or modern, while they are no doubt the two greatest team games ever invented. It is unfortunate, physically and morally, that girls come to these games only as spectators and that they have no sports that are similarly magnificent and engrossing.

I had forgotten, until reminded by McKeever, the necessity of helping young boys to play baseball skillfully. Baseball, though it sometimes seems so, is not one of the primary instincts, and many a shy or clumsy lad may

stay out of this fine game forever and thus lose its splendid socializing influences unless some one more skillful shows him the technique of handling the ball. Unless a boy has learned to get into the game by his tenth year he will always remain a ridiculed novice and thus drop out of that form of sport which occupies the majority of the playtime of his comrades.

It is significant that the most valuable original games that have been recently invented are ball games. Basketball and indoor baseball (the latter of which is much more than a mere imitation of the outdoor game) have added a distinct contribution to winter pleasure, the first to young men and the second to men of all ages. Volley ball and captain ball, though interesting to boys, are of especial value to girls and seem to have hopeful possibilities in tempting them away from their passive attitude toward personal athletics.

VII.

PLAY WITH DOLLS

"The doll," as Sully tells us, "takes a supreme place in this fancy realm of play. The doll is an all-important comrade in that solitude *à deux*, of which the child, like the adult, is so fond." The complete adaptability of the doll makes it an ideal means for the puppet play of idealism. "A good, efficient, able-bodied doll, like the American girl's," says Joseph Lee, "is at home in any situation in life, from princess to kitchen maid, to which she may be called. And one doll in her time plays many parts. She has to, or lose her job." Besides this, so perfectly does the doll mingle with the child's own personality that it produces and maintains a complete feeling of oneness. Says Sully: "The dolly must do all and be all that I am; so the child in his warm attachment seems to argue. This feeling of oneness is strengthened by that of exclusive possession, the sense that the child himself is the only one who really knows dolly, can hear her cry when she cries, and so forth. It is another manifestation of the same feeling of intimacy and solidarity when a child insists on dolly's being treated by others as courteously as himself. Children will often expect the mother or nurse to kiss and say good-night to their pet or pets—for their hearts are capacious—when she says good-night to themselves."

A most thorough study of the interest of children in dolls was made several years ago at Clark University by A. Caswell Ellis and G. Stanley Hall. They found that the age of doll-play was chiefly from 4 to 14, with a rapidly increasing interest between 7 and 10, and with two years of greatest enthusiasm at 8 and 9. The fa-

vorite materials of doll construction between the ages of 3 and 12 were these: Wax, paper, china, rags, bisque, corncobs. An astonishing variety of home-made substitutes was discovered, ranging from pillows, bottles, flowers and sticks to toy elephants. These two investigators raised the question as to whether children preferred baby dolls or dolls representing grown-up people. They received in reply to their questionaire the following significant results:

Up to five years	266	preferred	babies
	126	"	children
	71	"	adults
From five to ten	105	"	babies
	159	"	children
	50	"	adults
From ten to fifteen	45	"	babies
	64	"	children
	32	"	adults

By this chart we see that the great majority of little children prefer baby-dolls, that larger children like child-dolls, and that in general all children prefer dolls which represent an age somewhat near but perhaps a trifle less than their own. A very large proportion of children attribute to their dolls moral qualities. The largest number were "good," nearly as many were "bad," some were "cold," many were "jealous," quite a number were "angry" and not a few were "loving," etc. The children generally gave their dolls food, put them to sleep, treated them for sickness, disciplined them for their faults, grouped them in families, permitted them to attend parties, sent them to school. There were also a few weddings and an occasional death and burial. The extent to which they threw themselves into this kind of imaginative play, of course, lessened as they grew older.

The two authors asked the adults to whom they sent their questionaire as to whether they believed doll-play had any effect upon their own moral and intellectual de-

velopment when they were children. Forty-four thought such an influence was "good"; forty-one thought it helped in the preparation for future parenthood; thirty-eight thought it helped fit for domestic life; thirty-nine thought that it developed morals; thirty-five thought it developed taste; thirty-five thought it furnished training in sewing.

One or two miscellaneous facts are of interest. The investigators found that boys play with dolls as eagerly as do girls, but not for so long a time, and that they are more likely to enjoy colored dolls and unique character-dolls. It was their conviction that boys, if not ridiculed, would play with dolls more generally, and that they ought to have the profit which comes from such pleasure. And, as Miss Rodman says, "the boy who is a helpful playmate in the game of dolls is never unkind to his little sister." As to whether doll-play is to be interpreted as an early outcropping of mother-love among girls, their judgment was negative, since they found that many women who were excellent mothers had never played with dolls, and that many girls who were extremely fond of dolls did not become especially domestic. They rather interpreted the apparent maternal tendencies as largely imitative.

Dr. Ellis and Dr. Hall would impress us that doll-play is of very great value, both as a means by which we who are parents may learn to understand our children and as a means of their part of self-education. In playing with dolls the childish instincts are open for observation. To their dolls the children whisper their most sacred confidences; they feed them their favorite foods and even project upon them the symptoms of oncoming maladies. What they are with and feel toward their dolls is what they most largely are and feel themselves. Doll-play has very great educative value. Young children have been known to learn to read so as to teach their dolls. They construct miniature villages

for them and thus get valuable handicraft training; they take them upon imaginary journeys and thus learn to know about the outer world. These investigators go so far as to say that doll-play could aid in teaching everything that is being taught in the kindergarten, and that therefore dolls ought to be a central educational appliance in that institution.

If these things are true, it behooves the mother to observe the play of her children with dolls most carefully. By its use she may learn to understand them better than in any other way, and by skillfully directing such play she may do more for their mental and moral awakening than by any other process. If the mother will remember that in playing with dolls the child lives in a mimic world of his own, which may have all the interests and activities, functions and moral incentives of the adult world which it imitates, then she has only to become lowly in spirit herself and enter through the gateway into that mental world in order to accompany her child through manifold places, out of which she naturally leads the child into the world of actuality. The bright mother needs only a suggestion to apply this thought. Through a doll supper or a doll party a little child may learn table manners; in doll discipline she may learn to discipline herself; in the making and care of the doll's clothing and in doll housekeeping she may learn the simpler housewifely arts; while playing with other girls in a doll community she may learn lessons of sharing and generosity.

The doll has a special value in developing the child's love for his home. The next interest with babies after ball-play is in their home surroundings. The doll becomes the *personality* around which play with home things and home occupations may most readily center. So, as Patty Rodman tells us, "Dolls that can be dressed and undressed are best, for they give the little hands something to do. The child is a doer of deeds, and will

imitate all the acts and sayings of those about him. He learns to do by doing; so a wholesome suggestion and good example from the mother are necessary to direct activity. The mother's task is to conserve this energy."

An American lady traveling in Sicily saw, sitting on the roadside near Taormina, a tiny girl who was nursing what seemed to be a doll, but what turned out to be a smooth stone wrapped in a ragged little skirt. Moved to pity by the sight, the kind tourist hastened back to town, bought a real doll dressed in bright blue and carried it to the child, who was still crooning and rocking herself to and fro. The little girl accepted the gift in mute bewilderment; then, as the sweetness of possession stole upon her, she laid the doll close to the beloved stone, swaddled both nurslings in the old skirt, and, with a look of perfect happiness on her round face, continued her unintelligible lullaby. What she held was neither stone nor doll, but two real babies cuddled softly in her little arms.

VIII.

BOTTLE DOLLS

A short time ago the writer learned, quite by accident, of a unique system of story-telling through play which had been devised by a lady living in a small town in Kansas. The friend who discovered this remarkable woman came to the town three years after the lady herself had removed, but she found the children to whom Mrs. Lowe had explained her plan of bottle characters able, after three years' absence, to retell and continue the attractive stories which Mrs. Lowe had taught them by means of her dolls. It may be that bottle dolls have always been made, but they certaintly had not been used so delightfully until Mrs. Lowe got the idea of using them in connection with the dramatic play of children. Her plan, in brief, was to create enough dolls out of empty bottles to represent all the characters in any story and then to tell the story by causing them to enact the parts indicated by their characters. Every child loves to live in a mimic world and likes to produce in his plays the dramatic activities of the characters who are his imaginary companions. For such play he does not require close adherence to actuality. It sometimes seems as if the cruder the objects of play the easier it is for the child to crown them with the glamor of fancy. The trouble with all endeavors to play dramatically has been that the characters of the Noah's Ark are not sufficient in number to portray any story, and doll characters constructed out of paper are too flimsy or destructible for practical uses. So Mrs. Lowe, in making bottle dolls for her story-telling, has solved one of the most difficult play-problems. Bottle people are substantial and inex-

pensive, and they are realistic enough to satisfy the imagination of the children. They are fully as lifelike as rag dolls, and these, as everybody knows, are much preferred by children to the most artistic wax doll. They stand up better than rag dolls. Wooden ten-pins or other turned wooden things with broad bases would be practicable because they can be pierced with tiny tacks, but bottles have the advantage of coming in so many sizes. A little more expensive plan would be to buy ten-cent bisque dolls and dress them with crepe paper skirts, which are so stiff they will stand alone. Hard material is not very cuddly, so some will prefer the rag dolls after all.

Emphasis should be made at the beginning upon the fact that this is perhaps more truly a system of story-telling than of play; that is, the dolls are not chiefly intended to play with or roll balls at, but to work out real and imaginary stories, little dramas. While the element of co-operation exists in the making of the dolls and the arranging of them upon the stage, their actual use demands the leadership either of an adult or of an imaginative child who will tell the actual stories which the characters are to enact. It will, of course, be sufficient to the imaginative child that this audience shall be entirely imaginary, or shall consist of other dolls arranged in appreciative attitudes.

Mothers who have kept the child spirit tarrying in their hearts will find bottle doll story-telling an infinitely delightful occupation with their children. The little folks will enjoy making and arranging the characters; they will retell the stories, they will actually enter the Enchanted Land themselves and often find there new adventures and fresh surprises. When other children come in they, too, will be charmed, and there will never be any trouble about having a party when the bottle characters are invited.

THE DOLL CHARACTERS

Mrs. Lowe says her first endeavor in her little play was to make the children *love* the dolls. It helps, of course, to do this when the children made them, but they learned best to do it by knowing and feeling that every doll was a personality. For this purpose Mrs. Lowe created a Kingdom of Dolls, establishing therein certain rulers and citizens with fixed names and characters.

1. The Fairy Queen (or Godmother)—ruler of the kingdom, herself the Spirit of Love, who, as she says, is "too mystical to be real and too real to be mystical," and is altogether charming.

2. Buttercup—the "still, small voice" of conscience; messenger to the Fairy Queen.

3. Alice of Wonderland—another messenger to the Fairy Queen; the "only person the children know who has visited the wonderful land the children love."

4. Little Tots—who keep alive the Mother Love, for "it takes giving and not receiving, the innocent faces and the light clasp of the little hands to keep love warm and unselfish."

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1. Old King Cole—a typical earthly monarch, to represent Law.

2. Queen of Hearts—a lovely earthly queen, representing the merciful side of Law.

3. King's Attendant—Mr. Piper.

4. Queen's Lady—Mrs. Piper.

5. Jack o'Hearts—another messenger; full of activity and capable of unexpected things, both good and bad.

6. Puck—the spirit of mischief.

7. The Giant Killer—another messenger of the king.

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1. Mother Hubbard—a good, lovable soul, fond of pets.

2. Farmer's wife—a good housekeeper; a scold.

3. Mary Contrary—a good-hearted, energetic school girl.

4. Polly Flinders—a nice little school girl, who nevertheless sometimes gets into the cinders.

5. Miss Muffet—vain and dainty, but not really bad.

6. Bo-Peep—the farmer's daughter; a shepherdess; aggressive and sometimes naughty.

7. Red Riding Hood—a small girl who has many surprising adventures.

8. Lena—a stranger whom Puck found in the woods.

9. Bessie Brooks—who goes "to walk on Sunday," and thinks she is a young lady.

10. Johnny Green—who likes mischief, and who put the cat into the well.

11. Jack Horner—the little boy who likes to brag.

12. Tom Piper—full of mischief.

13. Boy Blue—a lovable little fellow, always full of cheer.

14. Wee Willie Winkle—who doesn't like to go to bed.

15. Tommy Snooks—who thinks he is a young man.

16. The Farmer—who is good when he wants to be.

17. Sister Marie—representing religious devotion.

18. The Witch—who tries to kill love, and rule with hate.

19. Lovely Lady—an earth mother who is visiting the Kingdom.

20. Ruth—any girl; daughter of the Lovely Lady, visiting the Kingdom of Love.

21. Frank—any boy; adopted brother of Ruth.

Sometimes a child personalizes himself as "Frank" or "Ruth," and sometimes he selects another for his favorite character and thinks of himself as walking in that character through the story. It is the experience of adults who have become familiar with the dolls by name and character that they find themselves loving certain ones, and these always the ones whose names and histories they know and whose personalities are impressed on their minds.

In actual bottle-doll play it is necessary sometimes to give a doll a new name, but it is usually not necessary to give it a different character. The child simply selects a doll that has a similar character and gives it a temporary new name and a permanent added experience. Thus the dolls really *live* a consecutive life, though "each in his time plays many parts."

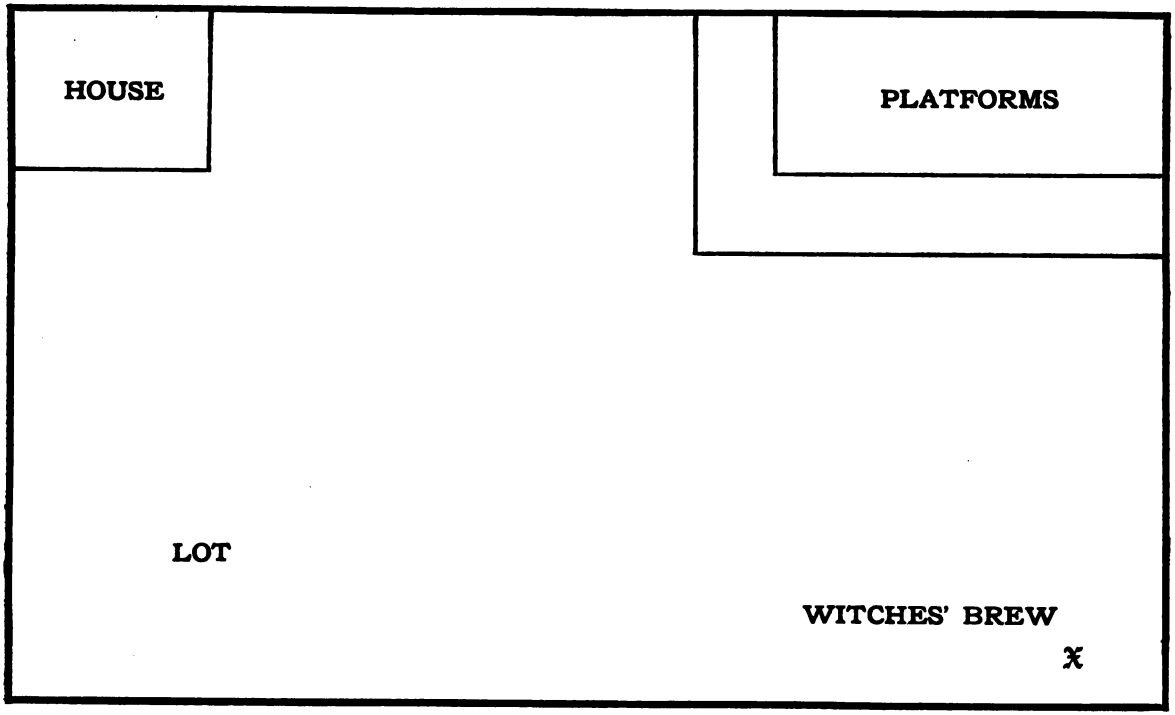
HOW TO MAKE BOTTLE DOLLS

It is now time to tell how bottle dolls are made. The only materials required are various small sizes of empty bottles, white cotton cloth, a little cotton batting for filling, scraps of paper and cloth for garments, and some string, glue, pen and ink. Set a bottle before you, then take a square piece of cloth large enough to make a head and shoulders the size the bottle suggests. Make the heads of different shapes. Fill the rest of the cloth with cotton enough to form shoulders, tie the ends of the cloth about the neck of the bottle. Baste over all but the head a strong paper. Now clothe in paper or cloth, according to notion. Arms can be omitted if something is draped about the shoulders to give the suggestion that arms are there. With pen sketch eyes, nose and mouth.

HOW TO ARRANGE THE DOLLS

The best basis for the "kingdom" is a dining-room table, or any raised surface about six feet by three. The idea of the kingdom placed on the floor does not seem to give satisfaction. There is a sort of inconsistency about it. The child feels too large for the little world at his feet. But when the mimic world is placed on the table the idea of its own completeness is unmixed with the bigness of the child's person. The arrangement of the table itself is suggested in the following diagram, which should be compared with the accompanying illustration:

The squares marked "platforms" are two levels, which may be made by boards of lessening sizes, the smaller at the top, set on glasses or blocks, or by boxes of different sizes. Here stand the principal characters until they are used in the story-games. On the top level are the Fairy Godmother and her attendants, on the second level are the King and Queen and the gentry, and


HOUSE
PLATFORMS
LOT
WITCHES' BREW

on the table stand the minor characters, the common folks. The "house" is where the common story-characters usually live and perform their indoor activities. The "lot" is yard, farm or playground, as the case may be. The center space is the scene of action, and the place marked "witches' brew" is where all the mischief originates.

A simple way to get a stage effect is to set the table on the porch against the window, use the window curtain as the stage curtain and let the audience sit just inside.

When children play by themselves they usually place all the characters in their appropriate stations at the beginning and pick them up and move them about the vacant space, as is indicated in the story. When an adult story-teller is entertaining the children it is better to have the stage vacant at the beginning and station the dolls one by one, hinting at their characters and histories briefly as she does so. She needs to place in view for a given story only such dolls as are used in that story.

You can see at once how to tell any story by the use of the dolls. Frank and Ruth "walk" and "talk," as they watch the other characters in action. The story usually begins with the characters stationed in front of the house door. When they go to the hills the children come out to the "lot," thence they may run down to where the witches are. From there they may come back, tarrying in the center space, to the house. Buttercup comes down from her shelf when she talks with the children and remains near to watch over them. When the dolls are "talking" they face each other, and the real children give the dialogue.

SUGGESTIONS FOR MOVING DOLLS AND ARRANGING FOR A STORY

Learn the dolls by name.

When choosing a character for a new story tell the

name of the doll, and speak of the change something like this: "In the story I will tell you, Jack the Giant Killer will take the character of Tommy." They already love Jack and are interested in his success.

When introducing a character, place it in the middle of the space, holding by thumb and finger at its back, and have it face the audience whenever possible.

Do not place a thumb over its face when holding it. Some do.

Do not read a story and use the dolls at the same time.

Make dolls more in the center space whenever possible. Anything may be moved on the table to another position.

When hats are adjustable on dolls, remove them sometimes.

When, in being moved through space, a doll knocks another out of place, have it excuse itself.

When a figure is to lift or hold any article, hold the object so that it seems to be held by the doll. When anything is thrown, this must be done the same way.

You begin to see the vividness of this kind of play. What is taking place mentally is very interesting. The child is in a society of many imaginary companions to whom he lends real attributes and powers. Since these characters are constant, but their adventures vary, he can and does take these mimic friends with him day after day into every story and game he wishes to play.

BACKGROUNDS AND ACCESSORIES

Mrs. Lowe has made bottle-doll play even more fascinating by planning for accessories and scenery. Mrs. Lowe's boats were made of tiny boxes, also her sleighs, wagons and trains of cars. She said it did not detract from their value when wagons that were used to bring

a load of merrymakers to grandma's were turned upside down to serve as their table to eat from. It will add much to the interest of the play if simple backgrounds are built up out of common nursery material, such as table covers laid over blocks and boxes for undulating plains, using boxes to represent houses and furniture, twigs for shrubs and trees, and having carts, cars and doll furniture take their silent part in building a scenic effect.

A river may be indicated by a bank made of pasteboard boxes, laid zigzag, over a space in the center. A well may be made by placing square boxes as curbing. When figures must go into the river they are taken over the bank. If the object is to be unseen in the well, make the curbing high.

Once Mrs. Lowe's play club had a funeral. They had a hearse, a coffin, a preacher to conduct the service, a grave under the trees and a retinue of small people in attendance. The children shed real tears, and a boy who saw the burial and did not belong to the club came next day and shyly put some flowers on the grave!

Another time she turned a lovely night into a stormy one by turning off all the lights but a small candle in a doll house, and flashing the electric lights for lightning, while they pulled a strong box in the shape of a canoe filled with Indians toward a draw-bridge let down. "Upon that occasion nothing could be heard but the excited breathing of the club."

The opportunities for friendly co-operation in bottle-doll play are obvious. A group of children may volunteer to make a certain number of character dolls apiece till the set is completed, but a lively lot will usually not be content to own a set conjointly, and soon each child will determine to have a complete set of his own. The educative possibilities of constructing such a variety of characters are almost limitless.

THE BOTTLE PEOPLE

PAID COPY

In order to fit the character dolls to every sort of story, let us give some miscellaneous directions.

Do not keep too many animals or articles on the table. Have a place provided to keep them. Use as needed.

Use twigs for trees, and place them in spools, wrapped in green. They may stand where you want them.

A collection of toy-animals should be called for from the children, who will take more interest if they are a part of the little world.

The toys must fit the dolls in size.

Make it a point to have everything that can be procured to fit any story. If a fire is needed where it can be seen, use red and gilt paper. If a fence is spoken of, make a fence of toothpicks.

If a figure needs disguising for a time, cut a half circle of cloth, cut the neck out of the center of the straight side and pin on the figure; then twist a bit of tissue paper about the head to form hat and bonnet.

If a babe is needed to complete a family, take one from the Fairy Godmother. If a ragged child is called for, do the same; make two smaller circles for cloaks, and have them ragged, and fasten at neck and waist line.

When soldiers are needed, put uniforms, cut broncho style, over the shoulders of a lot of the male characters.

When an angel is needed, use Alice of Wonderland. If more than one, use Buttercup, Puck or the Fairy Godmother.

When a "store" is needed, pin a straight cloth above the house and print the name on it. If store and house both, then have one in stock, and be up to date.

When a story tells of the inside of a house, place toothpicks to form plan of the house, with one or more rooms. If a figure must go upstairs, lift it quickly and place in the next room. This seems realistic.

If school or church are in a story, place the people in rows, as in "meeting," and have the actors quite visible to the audience. Omit no detail that it is possible to put into the action of the story.

Make houses to represent a certain neighborhood, then name the dolls for people living there. Tell of some incident that has happened there.

When a good description is given in a story, do not leave any of it out because the doll cannot be made to act it. Just make a gesture with your own hand and go on.

Never forget that the story is of more importance than the doll.

If you wish to tell a story in which there is practically no action, or to recite a poem, use two solid boxes, one flat, for platform, and one high, for the back of it; these will form a mimic stage. Then place three or more figures on it, as if sitting in a half circle. Allow each one of these in turn to recite one of the little poems, taking care that each "child" shall tell something suitable for her size and sort. This will prove interesting, and there is no story that may not be told thus, if it is not possible to tell it with the bottle dolls in action.

Sometimes I would let the little people just talk to each other, and say the things the children are anxious to know. Let Little Boy Blue get lost, and tell how he feels, and how his mother worries over him, and the sadness of Little Bo-Peep—and then let them find him.

THE ENCHANTED LAND

Mrs. Lowe has added immensely both to the interest and the moral value of her system by devising a simple but beautiful framework of allegory against which all her characters have their setting and by reference to which all stories may be told. A lady who had the privilege of hearing Mrs. Lowe tell her stories to an actual circle of children describes the result as follows:

"First, she introduces the Gypsies in a scene suggestive of the three witches in Macbeth and impresses the children with the thought that when they drink of the 'brew' they will commit evil deeds. Then she brings in the Buttercups (representing the gold or good in our hearts), who were created by the Invisible King, and at their own request were later given human form. (All this is told in rhyme, legendary style.) Perhaps a sweet little Dutch doll 'drinks of the brew' (allows her evil thoughts to dominate), and instantly the children catch their breath with sympathy. (Thus they learn the lesson of charity rather than resentment toward those who do wrong.) But the Invisible King sends the Buttercups to the rescue. Each child understands that by the Invisible King is meant the Great Power back of all things, who created all things good, but somehow the Gypsies and witches crept in to do the deeds of the Devil. There is not enough theology to cause criticism from any parent, just enough to lay the foundation for working out the idea of right and wrong in all the practical relations of everyday life in the child world."

As has been suggested, not only may all stories be told with bottle dolls, but nearly all can be told with reference to Mrs. Lowe's allegory. In Emilie Poulsson's collection there is a charming story by Raymond M. Alden, entitled "How the Chimes Rang." It tells of a magic country in which the church chimes would ring only when an unselfish deed had been done. It pictures the people meeting in church, and the rich, the wise and the proud bringing their gifts, to all of which the chimes were silent, because theirs were the gifts of self-seeking. But a little poor boy who had been kind to his brother and to a lost dog sets the chimes ringing when he enters the church. To tell this story, "the church" and congregation are easily arranged, and it remains only to

suggest that the selfish people had drunk of the "brew" and to suit the action to the word to make the story wonderfully effective.

You can see at once to how many fine things bottle-doll play relates itself. It helps memory, as children retell stories they have heard, whether they have seen them told with bottle dolls or not, for the writer has seen children, who have had the doll system explained to them within the hour, immediately come forward and select doll-characters and proceed to tell and enact entirely fresh stories. This develops freedom of expression. It brings out resourcefulness, as the children make new character dolls, invent backgrounds and compose new situations and stories. These involve a variety of handicraft. It gives early exercise in character analysis, as individual dolls are selected to play new and appropriate parts. The moral value is greatest of all, for Mrs. Lowe has slyly slipped into her allegory that immemorial contest between "Mother Love" and the witches' "brew," which is the very essence of moral living, and thus has given moral meaning to every bottle-doll story.

Do you know why we and the children come to love the little people so much? It is because they are the better thoughts of our hearts. They think our thoughts and act our love to the children.

IX.

SELF-DIRECTED PLAY

Children under two and a half years of age are not resourceful or imaginative. They love adult companionship, and it is easy for a mother to become a play-slave to her infant. This means a perpetuated bondage later that is bad for the mental and moral development of the child. An article appeared recently in American Motherhood, from which some citations are made below, which was full of practical suggestions for helping even the small child to self-amusement. The essential thing is thoughtful prevision. No child will learn self-directed play if somebody is around all the time to make suggestions.

One mother of a very little baby used to take a pasteboard shoe box and fill it with all sorts of harmless articles—a silver shoe horn, a bright card, a bit of colored worsted, an old tea strainer—any little thing which she thought might attract baby's attention and be studied and played with for a while. When beginning any piece of work she would put him down in a warm, sunny spot in his play box and hand him the box, rattling it a little at first to stimulate his curiosity. It would take some time for the baby to get the cover off the box, then a good many minutes would be consumed by his inspection and playing with each article in turn. The contents of the box were changed every time, so that they always had the charm of novelty. The mother used to say that this homely device kept the baby more interested and happy than many of his toys, of which he soon tired.

The older a child gets, the easier it is to find means for keeping him busy and happy. A little bread board

and rolling pin and a small piece of dough when mother is baking will keep a child happy and interested until the task is done. Following the same plan, a small basin and a little soapy water to wash out dollie's clothes, with pins to hang them on a small line stretched between chairs or across a corner, will keep a little girl very happy while mother is engaged in the laundry. Small dustpans and brushes are to be found in every ten-cent store, and the little one who is allowed to "brush up the floor for mother" is proud and happy for a long time. These are all homely ways which are easily arranged, and which keep the child busy and happy and out of mischief while mother goes about her work.

Of course, the sand pile and garden tools, if one has a yard and the children can be under mother's eye while they are playing, are the best means for keeping children busy and out-of-doors at the same time; but there are stormy days when mother's work has to be done just the same and little ones are obliged to stay indoors.

Water color paints and crayons, with painting books or old magazines to color, will keep some children busy for a whole morning. Cutting out pictures from the advertising pages of magazines and pasting them in scrap books, or cutting out paper dolls, making houses of paper furniture, and the many ways of cutting out objects with the bright-colored kindergarten papers with blunt scissors, provide absorbing entertainment for all children. Sewing perforated cards with bright-colored worsted, stringing beads and making dolls' clothes appeal to the girls, while the small tool chest, blocks of wood, nails and a hammer keep the small boy busy and happy for hours.

One mother keeps a list of occupations for her children, adding to this list whenever she comes across any good device for entertaining children and keeping

them busy. If she has some important work to do and the children seem discontented and restless, she consults her list and provides amusement which keeps them happy and busy for hours. It would repay every mother to keep such a list and to have the proper articles on hand in case of emergencies.

When we are distressed because our growing school children do not play alone readily, let us remember, what George E. Johnson tells us, that "They do not inherit games, any more than they inherit the Lord's prayer." "Games," says Joseph Lee, "must be taught either by other children or by play leaders. It is not important to have many games, but to have games with *roots*. A successful game is one that is played not merely on the playground, but on the way to school, at odd times, and under all sorts of conditions. A good game is not merely a game, but an institution. The great national games already occupy this position. Of the other games which might be brought forward to supplement them, prisoners' base, duck on a rock and high spy illustrate three separate types. Shinney is a good game to fill in those seasons when none of the existing national games is at its height. Ring toss is an example of a minor game that will usually run itself."

The device of setting a time for a game, before whose expiration the mother is not to be sought for another, will itself often not only keep a child occupied, but stimulate him to discover unexpected possibilities in the game and afford him needed drill in concentration.

What is said under "Serial Play" further on suggests a means by which a mother may stimulate her children to find a new content in old toys and thus rearrange them for entirely fresh uses.

Sometimes the inability of children to direct their own play is largely our fault. We may help them too much; we may give them materials without suggesting any purpose, by which we help them too little. Says

Miss Luella A. Palmer: "(1). If experiment is *never* allowed in the use of materials, the children will not learn how to investigate; they will be helpless when confronted with any new problem; they will never advance beyond their companions, but will lose the exquisite joy of discovery and contribute nothing to the knowledge of their own world. If no *other* method were used, there would be only slow progress. A tendency would be formed to be governed by the moment's interest and not to sum up or connect. Respect might be lost, for material and effort would lie dormant if no product could be conceived better than the one chanced upon. (2). If a child *never* imitated a good copy or followed a dictation, he would miss some of the uses of the material which he was capable of appreciating, but not discovering for himself. If this method were used *exclusively*, it would develop a habit of following blindly, and the idea of taking the initiative would never be formed. (3). Where there is no repetition for the sake of improvement there is a tendency to be satisfied with results that have not demanded the child's best effort; many things are attempted, but nothing done well. A child can measure himself and gain fresh impetus for further effort when he sees two similar products placed side by side, one the result of today's work and the other of last week's. If this is the only method employed, the child sees each material for itself, never in relation to any other. It gives him a disconnected view of his environment; he will not feel the unity of thought underlying its various expressions in material. (4.) If the purposive method is *never* used, the materials will never be organized upon the highest basis. A desirable end in view demands a child's best effort; right stimulation will not only call forth self-activity to conceive that end, but also require that in its accomplishment control shall be gained over the particular material used and its relation shown to other materials through thought. If this

method should be used *exclusively,* it would defeat its own object, the children would become discouraged and effort paralyzed, because they would be taxed to arrive at a result before they could control the means through which to attain it."

Of all the possible evils, the last is the least. It is purpose, with reasonable opportunity of realizing it, which more than anything else holds a child to a self-directive task.

Meredith Smith calls attention to the fact that when a child is playing, the question in relation to such materials as dolls, doll houses and toy animals, where activity might have a purpose, is, as it is in life, *Does the result serve the purpose?* He imagines some small children playing that their dolls have removed to the country, and the children, as farmers, have shelled real corn and threshed wheat. The problem naturally arises, What shall they do with it until they are ready to take it to the mill to be ground? Each must build a bin in which to store it. The result of the work will be proved when he pours in the corn and wheat. Did he make it large enough and strong enough? Did he provide for keeping the corn and wheat separate? Where we have the building of a bin presented as an isolated problem without some way of testing, not only is there no means of judging the value of results, but the child loses interest because he is dependent on second-hand information throughout. As they continue this play, the children may decide that the mill to which they are going to carry their grain is on the other side of the river, chalked on the floor. Now, if the children were in kindergarten and the teacher presented the problem of building bridges with certain required material on the tables, without any relation to the situation out of which it might arise, the children would have only a vague idea of what a bridge used in real life might

be; but with large floor-blocks, the children, in actual play, would build a bridge large enough and strong enough to walk over, drawing their wagons full of grain or carrying their dolls. So in playing with cows and sheep. The barns are not theoretical barns, but they must be big enough to actually enclose sheep and cows. In playing store, where actual things are to be put in and sold, they construct counters and shelves not merely because stores they have seen are supplied with these things; they build them for the same reason that in adult life they were primarily built—to display and store the goods and provisions. When complete, the store is tested by its general usefulness to the storekeeper and its convenience to the customer. The store must be large enough for one child to stand behind the counter and for others to come in and buy.

Here, Mr. Smith claims, we must not trust too implicitly to the values of the Montessori materials. "Dr. Montessori claims that her didactic material is self-corrective. But in life the correction of activity does not lie in the nature of the material as such, but in whether you accomplish your purpose with it. In the Montessori schools there is nothing to guide the children in the selection of materials, except their own personal inclination; whereas, in the face of a problem *motive* guides the choice." In the latter case, selection is made after reflecting, as one must do in life, and the selection "*is itself the solution* of a problem tested by the adaptation of the material chosen to the purpose for which it was taken."

X.

LAUGHTER PLAYS

All play and all games have, of course, an element of joy, but play that is especially to evoke laughter deserves a small chapter of its own. There are a number of theories as to the origin and causes of laughter. All the playful laughter of children seems to be explained by one of three reasons.

One cause of laughter play is mere human *gladness*. This kind of play is especially characteristic of children because they have time to laugh and time to play. William Dean Howells, writing of his own boyhood from memory, without the assistance of modern child study, but by the aid of keen analysis, explains laughter play as consisting chiefly of the child's dislike for a void or the monotony of inaction. "So a boy passes his leisure time in contriving mischief. If you get another fellow to walk into a wasp's nest, you can see him jump and hear him howl, but if you do not, then nothing at all happens. If you set a dog to chase a cat up a tree, then something has been done; but if you do not set the dog on the cat, then the cat just lies in the sun and sleeps, and you lose your time. If a boy could find out some way of doing good, so that he could be active in it, very likely he would want to do good now and then, but as he cannot, he very seldom wants to do good." According to this, children are so happy they always want to "start something." Idleness is always wishing to laugh. This seems to be one of the earliest forms of play, for Hiram M. Stanley says that "Play, in primitive life, is playing a trick." It sometimes seems to us that this kind of play is cruel, but Mr. Howells says: "They are

not cruel, that is, they have no delight in giving pain, as a general thing; but they do cruel things out of curiosity, to see how their victims will act. Still, even in this way, I never saw many cruel things done. If another boy gets hurt they laugh, because it is funny to see him hop or hear him yell; but they do not laugh because they enjoy his pain, though they do not pity him unless they think he is badly hurt; then they are scared and try to comfort him."

Most dancing and singing games are an expression of gladness. But perhaps the most characteristic games of this sort are those which involve elaborate routine, in which the victim is led on gradually to a point where his innocent answer suddenly exposes him to sure ridicule. As typical of this type of play we may cite a game found in Germany, entitled "Club Fist."

A child lays on the table his clenched fist, with the thumb elevated; another grasps the raised thumb with his own fist, and so on until a pile of fists is built up. A player, who remains apart from the group, then addresses the child whose hand is at the top:

"What's that?"
"A pear."
"Take it off or I'll knock it off."

The same conversation is repeated with the next child, and so on; the fist being withdrawn as speedily as possible, to escape a rap from the questioner. When only one is left, the following dialogue ensues:

"What have you got there?"
"Bread and cheese."
"Where's my share?"
"Cat's got it."
"Where's the cat?"
"In the woods."
"Where's the woods?"
"Fire burned it."
"Where's the fire?"
"Water quenched it."
"Where's the water?"
"Ox drank it."

"Where's the ox?"
"Butcher killed it."
"Where's the butcher?"
"Rope hung him."
"Where's the rope?"
"Rat gnawed it."
"Where's the rat?"
"Cat caught it."
"Where's the cat?"

"Behind the church door. The first one who laughs, or grins, or shows the teeth has three pinches and three knocks."

Another explanation of laughter is that it is a kind of *contest.* One of the amusing explanations of primeval laughter is that it was the evolution of biting, and is really to be accounted for as having been an outgrowth of the joy of the savage in devouring his enemy or his prey! At any rate, play involving contest is one of the most characteristic and joyous during childhood. In this view, playful laughter is war reduced to play. It is especially that kind of contest which involves strategy, indirectness, pretending. It often has its element of unfairness. Teasing, for instance, is that sort of laughter play in which the older and stronger child who happens to be idle gets his amusement by showing his superiority in one way or another over one who is younger and weaker. We have an illustration of this in plays in which one child "gives a dare" to another to perform a "stunt," anticipating to rejoice in his comrade's inability to execute it successfully. This sense of superiority is quite common in laughter plays, both in old and young. Caricature, for example, whether in art or mimicry, among adults, always involves a conscious feeling of superiority to his victim on the part of the artist or the mimic. Such play is not entirely unwholesome. There is some justice in the attitude of the college sophomore that a freshman *ought* to be hazed just because he *is* fresh. There is the possibility of give as well as of take in this form of combat, and some of the

most enjoyable plays of childhood and youth are those which involves contests of strength or of wit.

Another familiar cause of laughter play is *surprise* or the sense of contrast. This is one of the earliest and also one of the latest manifestations of human joy. It probably explains the laughter of babies when they are tickled. It is certainly true that in the infantile game of peek-a-boo, the command "Peek!" arouses a pleasurable sensation of surprise and contrast to the eye of the baby as the mother's face is hidden and shown again, while the command "Boo!" is equally gratifying to the ear. What we call humor among adults has often been defined as consisting chiefly of the element of intellectual surprise, especially at some unexpected contrast.

If it be true, as Goethe told us, that a man's character is tested by what he finds laughable, then the laughter play of children must by no means be ignored. If we find a child who feels gladness in cruelty, who in plays or contests becomes a bully, or who rejoices in vulgarity or obscenity, then we are face to face with a serious moral problem. Through the watchfulness of parents, it is possible to do a great deal to encourage wholesome generosity of laughter play. The development of music and dancing in the home, the custom of exchanging pleasant jokes at the table, the habit of parents to refrain from sarcasm and biting wit, the celebration of April Fool's Day by pleasant instead of painful jokes, and the inculcation in the minds of the children of the fact that laughter play is never so happy as when it is kindly—all these add not only to the sincerity, but also to the beautiful ordering of life.

After all, as modern philosophy has pointed out, the most exciting and supreme moments of life are not spent in laughter. The strategy of a negro trying to rob a henroost is laughable, but the strategy of war is not humorous. It is characteristic of the finest games, especially of our great outdoor contests, that the players never laugh, but are always exaltedly happy.

XI.

PLAYS OF MIMIC LIFE

"When the child imitates," says Kate Douglas Wiggin, "he begins to understand."

Besides the bottle-doll plan, there are many other possibilities for play in which various activities of human life are imitated. One of the most common ready-made plays is a Noah's Ark set. Not much needs to be said about this familiar toy, except to express the wish that the Ark were more generally capable of sailing upon actual water without leaking. The Ark may be used by children not only to tell the familiar Biblical story, but also for the purposes of transportation and commerce across the nursery ponds and sand trays.

FLOOR PLAY

To play in which the various activities of human life are imitated, Mr. H. G. Wells gives the generic name of "floor games" because they are all played upon the play-room floor. For such play, either a linoleum or wood floor is desirable. The ideal is a floor of green linoleum, upon which boundaries and other things can plainly be marked with soft crayon.

For the various kinds of floor play, the following articles are good: Toy soldiers and other small character dolls; blocks of wood, of which Mr. Wells recommends the following sizes: 4½ inches by 2¼x1⅛; half bricks 2¼x2½x1⅛; and quarter bricks; square planks are also desirable to represent islands and to serve as the basis for hills (it is well to have holes in these planks in which twigs may be set for trees); railroad trains and track (all of one gauge); ships; plasticine; ribbed paper (such as comes around bottles); sheets of glass and

mirrors to represent water; green cloth to represent grass. With such materials it is possible to make a new world.

"I wish, indeed," says Mr. Wells, "that we could buy boxes of tradesmen; a blue butcher, a white baker with a loaf of standard bread, a merchant or so; boxes of servants, boxes of street traffic, smart sets, and so forth. We could do with a judge and lawyers, or a box of vestrymen. It is true that we can buy Salvation Army lasses and football players, but we are cold to both of these. We have, of course, boy scouts. With such boxes of civilians we could have much more fun than with the running, marching, swashbuckling soldiery that pervades us. They drive us to reviews, and it is only emperors, kings and very silly small boys who can take an undying interest in uniforms and reviews." The bottle dolls fill this long-felt want.

One of the most interesting games which can be played upon the floor consists of making a new country. Mr. Wells calls this "The Game of the Wonderful Island." Islands are built up over planks and large bricks of wood and are covered wtih houses, temples, fortresses and caves, according to taste. Ships, made of narrow planks built up with blocks, sail across the floor from land to land for purposes of commerce. The charm of this game is that after conquests have been made, it is possible to alter the buildings and the character of the islands indefinitely.

TABLE PLAY

E. Nesbit, in a charming book entitled "Wings and the Child," tells us how to utilize the common articles about the house in building a "magic city." The endeavor is to "find beautiful things that will look like other beautiful things," and she shows how such articles as call bells, finger bowls, candle sticks, lids and tins from

PLAYING HORSE

the kitchen, with the help of blocks and arches made especially by a carpenter, can be used to create a veritable enchanted community with its temples, palaces and tombs. She lays much stress upon the possibility of carrying the child away from the atmosphere of our smoke-ridden actual cities into Fairy Land.

"Soon, soon enough, the magic lights grow dimmer,
Marsh mists arise to veil the radiant sky.
Dust of hard highways will veil the starry glimmer;
Tired hands will lay the folded magic by.
Storm winds will blow through those enchanted closes,
Fairies be crushed where weed and briar grow strong.
Leave her her crown of magic stars and roses,
Leave her her kingdom—she will not keep it long!"

The author agrees with Mrs. Lowe that the table is a better basis for building than the floor, both because of the more comfortable posture and because the creator is able to look into the house which he erects upon a level with himself, thus making his town seem more nearly life-size.

PLAYING HOUSE

There are many attractive ways of playing house. It is possible to purchase a complete miniature home with many rooms, complete sets of furniture, and even electric lights and door bells. The child, however, is quite as well satisfied to imagine some of these modern conveniences and to construct his own furniture and comforts. A dry goods box with the top taken off and the open side used for entrance to the home lends itself readily to the inventive youngster who builds his own partitions and makes his own furniture. An inverted kitchen table with a table cloth laid over the legs for a roof makes a delightfully mysterious play-house, big enough to live in with a whole family of dolls. It is

very desirable to add a garden to the home and Miss Frances Duncan's Gardencraft toy is very delightful for this purpose. She furnishes all the shrubs which an expert gardener could ask for, labeled with directions for planting and the date for flowering, and these are easily made to "grow" by placing them between the blocks which imitate the walks and the sod of the lawn. It is possible to imitate these shrubs by cutting out plants from seedman's catalogs, mounting them upon pasteboard and setting them between nursery blocks or in beds of sand on the sand tray. Carolyn Wells further suggests: Fill the sand box nearly full of white beach sand. If you cannot get white sand, brown sand will do, or even ordinary earth. Now plan out paths across the sand, and cover the rest neatly and closely with green moss brought from the woods. Trim the edges of the moss smoothly, so that the paths will be nicely shaped. Pack the sand down hard in the paths, and if you have a quantity of small pebbles, lay them along the edges of the paths. Next consider the pond. This may be made in two ways. Perhaps the prettier way is to use a piece of looking glass either oval or of irregular shape, sink it pretty well into the moss, and lay some tiny bits of moss around the glass to cover the edge. On this pond may be placed toy ducks or swans, but if you want to have a boat, you must make a pond of real water. To do this, sink a flat bowl or tin pan into the moss and sand until the rim can be covered by the edges of the moss. Cover the bottom of the pan with pebbles and sand, and fill the pan with water. Then set a toy boat afloat in it, and tie it to a stake at the side of the pond, and place on the pond wooden ducks or swans that will float. In another corner of the grounds you may build a summer house or rustic arbor. For rustic work, the prettiest material to use is Norway spruce; dry the branches well and the green needles will all drop off,

leaving beautiful bare twigs. Of these, all kinds of rustic seats and arbors may be constructed. For a simple arbor, make two arches of the spruce twigs, and set them up about four inches apart. Then join them by more twigs, put on horizontally and fasten to the arches at each end. Weave this all in and out with bits of asparagus fern, and the result is a lovely little arbor. A more elaborate summer house can be made by making six or eight arches of the spruce twigs. Fasten the sides of the arches together, two and two in turn, forming a round house. Make a roof by fastening a twig to the top point of each arch, and bringing them all together in the center (like the top of a May Pole), and then interlace asparagus green all around the twigs.

Rustic chairs and settees may be made, and dotted around the grounds wherever you please. These seats are not very stable, but if a piece of a hairpin is fastened inside the twig that forms each leg, they will be strong enough for dolls to sit on.

PLAYING CITY

Playing house soon develops, especially when several children are busy, into playing village, as each child insists upon having his own home and grounds. There is an attractive toy village on the market which consists of a number of folding houses made of cardboard bound with tough cambric. The roofs are separate from the tops of the houses and fit over cardboard projections, bracing the houses so that they will stand square and firm when set up. In addition to the houses, the sets are supplied with lithographed objects to be cut out and stood up by means of small bases, which are supplied for the purpose. These objects include trees, boats, automobiles, figures of men, women and children, carriages, horses and other domestic animals. Each set is

also equipped with a ground plan or lithographed sheet, showing streets, flower beds, lakes, etc., with spaces indicating where the houses are to be placed. The houses are lithographed in bright, attractive colors. These sets may be purchased at prices from fifteen cents to a dollar, according to size. There are also on the market two toy bungalows in each of which the interior rooms are different from each other so that the children may either put them together to make one house or separate them, making two homes. President Hall, in his historic essay on "The Story of the Sand Pile," gives an instance of a group of children who made their village out of much more simple material, arranging streets in the sand pile and developing not only a variety of domestic but also a social life of their own.

Another good game is to build a city. It is usually wise, for purposes of harmony, to have as many cities as there are children playing, or at least to have definite boundaries between the two sections of the city which belong to each playfellow. With the materials mentioned by Mr. Wells, it demands, as he says, "but the slightest exercise of the imagination to devise a hundred additions and variations of the scheme. You can make picture galleries—great fun for small boys who can draw; you can make factories; you can plan out flower gardens—which appeal very strongly to intelligent little girls; your town hall may become a fortified castle; or you may put the whole town on boards and make a Venice of it, with ships and boats upon its canals, and bridges across them. We used to have some very serviceable ships of cardboard, with flat bottoms; and then we used to have a harbor, and the ships used to sail away to distant rooms, or even into the garden, and return with the most remarkable cargoes, loads of nasturtium-stem logs, for example. We had sacks then, made of glove fingers, and several toy cranes."

PLAYING STORE

Playing store is a form of amusement by which children imitate the life of their parents and neighbors. Unlike playing house, children seem to enjoy large spaces and material when they come to play store. The writer recalls his own boyhood when a stall in his father's barn was used as a stable for all the carts in the neighborhood which were enlisted as delivery wagons, while boxes and shelves under trees stood for the stores, and blocks and boxes of various sizes were used as the stock of the grocery store. Mock money is used in payment for these transactions, although bookkeeping is seldom indulged in. For playing store, the toy makers have produced sets of imitation money and a small grocery store device for nursery use. But one of our mothers has devised the following substitutes:

"Six years ago we bought a gun-wad cutter for thirty-five cents. Using scraps of any kind of pasteboard we cut hundreds of disks which were and still are used as pennies. Later we got a machinist's punch which makes 1-inch disks—these are quarters; a smaller gun-wad cutter makes dimes, and for fifty cents and $1.00 we use the caps on milk bottles. These sanitary caps are wiped off and the lettering peeled off with a sharp knife, then used as money. We have used these various sized disks for years with the utmost satisfaction. Lois, six years, can make accurate change in real money, and Joe, two years, counts readily to ten. Diamond, four years, adds up to twelve."

PLAYING RAILROAD

Playing railroad is a favorite amusement, especially for boys. The trains may be made of blocks or dominoes, or they may be the more elaborate actual inventions of

locomotives and cars which run upon real tracks. The name of the station, selling tickets, transfer of passengers and freight and all the scenes of activity and motion cause this to be a play of never-tiring popularity. The toy makers furnish a conductor's game which includes tickets, telegraph blanks, hat checks, red and green flags, a conductor's cap, lantern and whistle and toy money.

An interesting variety of the railroad game is to build a funicular mountain railway. By an adroit arrangement of various levels built up from the floor by planks and blocks, a road-bed can be laid on the top of a chair or table, slanting rapidly down to the floor. It is great fun to send a car or a train rushing down the steep grades and curves, though it is difficult to carry passengers and freight safely clear to the bottom.

Railroad play is capable of great amplification. If there are two engines, it is enjoyable to establish a time-table, of which there are two copies, one for each playmate; then to name the trains with fanciful names, such as "Purple Emperor," "Lightning Express," "Midland Limited," and endeavor to keep the schedule by starting them on time and bringing them to their destinations, according to the time-table. If slow trains and freight trains are put in at intervening times, and the time allowance between trains is very brief, it becomes a very exciting series of operations. Another delightful way to play this game, in case there are enough track and switches and either three or four playmates, is to start trains from opposite stations and play sides, each side endeavoring, by a clever manipulation of switches, to wreck the other's trains and to carry his own to its destination in safety.

PLAYING SOLDIERS

No game is of more perennial interest to boys than soldiers. Little armies of lead warriors or even wooden

spools are set out upon the carpet or hidden back of the furniture. But it is the actual battle which arouses greatest enthusiasm, with missiles of wood projected from spring guns, or marbles and dominoes thrown from the hand. The simple rule that the victor is the one who possesses the largest number of uninjured soldiers at the end of the game is all the regulation that is necessary for a successful afternoon of pleasure. Mr. H. G. Wells, the English novelist, has written another book entitled "Little Wars," in which he shows how to build fortified cities and execute campaigns involving strategy and including elaborate rules for attack and advance. His game has been played by adults with pleasure and has often been praised as most valuable in the study of actual warfare. It has all the element of dramatic movement and the skillful arrangement of attack and advance which gives the exhilaration to this form of sport.

The most important implement is a strong breech-loading gun which fires wooden cylinders about an inch long and has a screw adjustment for elevation and depression. "It is," says Mr. Wells, "altogether an elegant weapon." Mr. Wells suggests the country which is to be the scene of battle with the planks, blocks and twigs which he recommends for the other floor plays. He directs that one of the playmates should lay out the country and then a lot be thrown as to which shall have choice of the side of approach for the attack. After this lot has been taken, he makes the ingenious suggestion that a curtain be dropped between the contending parties so that each may set out his army without the knowledge of the other. It is usual for children playing soldiers to fight to a finish, but Mr. Wells carries his game into intricacies which make it fascinating even to grown people. He has devised a point system by which contestants may play for a score and has worked out a system of strategy involving more elaborate rules than would be

enjoyed by a child. A few more simple rules, however, make a sufficiently interesting variety to the game. He cut down the number of shots per move to four, and required that four men should be within six inches of a gun for it to be in action at all. Without four men it could neither fire nor move—it was out of action; and if it moved, the four men had to go with it. Moreover, to put an end to that little resistant body of men behind a house, he required that after a gun had been fired it should remain, without alteration of the elevation, pointing in the direction of its last shot, and have two men placed one on either side of the end of its trail. This secured a certain exposure on the part of concealed and sheltered gunners. It was no longer possible to go on shooting out of a perfect security forever. All this favored the attack and led to a livelier game.

"The length of time given for each move is determined by the size of the forces engaged. About a minute should be allowed for moving thirty men and a minute for each gun. Thus for a force of 110 men and 3 guns, moved by one player, seven minutes is an ample allowance. As the battle progresses and the men are killed off, the allowance is reduced as the players may agree. The player about to move stands at attention a yard behind his back line until the timekeeper says 'Go!' He then proceeds to make his move until time is up. He must instantly stop at the cry of 'Time!' Warning should be given by the timekeeper two minutes, one minute, and thirty seconds before time is up. There will be an interval before the next move, during which any disturbance of the country can be rearranged and men accidentally overturned replaced to a proper attitude."

"Guns must not be fired before the second move of the first player—not counting the 'putting down' as a move. Thus the first player puts down, then the second player, the first player moves, then the second

Dressing Up

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player, and the two forces are then supposed to come into effective range of each other and the first player may open fire if he wishes to do so."

One good fight-to-a-finish game he tried as follows: The players made the country, tossed for choice, and then drew curtains across the middle of the field. Each player then selected his force from the available soldiers in this way: He counted infantry as 1 each, cavalry as 1½, and a gun as 10, and, taking whatever he liked in whatever position he liked, he made up a total of 150. He could, for instance, choose 100 infantry and 5 guns, or 100 cavalry and no guns, or 60 infantry, 40 cavalry, and 3 guns. In the result, a Boer-like cavalry force of 80 with 3 guns suffered defeat at the hands of 110 infantry with 4.

COLLECTIONS AND TREASURE TROVE

Imaginative play which involves mimic life runs directly into two charming phases—collecting and treasure trove. Collections seem to consist of hoards of articles which are likely to be useful to the play interest of the period. For instance, the collections of little children are mostly of valueless objects, chosen for their form or color, for play with the senses of touch and sight. Later they are either objects of beauty (?), chosen for a similar reason, such as cigarette pictures, stamps and other pictures, or objects for play or barter. Treasure trove consists of objects suddenly discovered which will enrich a collection. The adventure of discovery enhances their value. Kenneth Grahame has a pretty description of the discovery by one child as treasure trove of the collection of another, an earlier child. He found it in the secret drawer of an old cabinet.

"I drew it out and carried it to the window to examine it in the failing light. Too hopeless had I

gradually grown, in my dispiriting search, to expect very much; and yet at a glance I saw that my basket of glass lay in fragments at my feet. No ingots or dollars were here, to crown me the little Monte Cristo of a week. Outside, the distant horn had ceased its gnat-song, the gold was paling to primrose, and everything was lonely and still. Within, my confident little castles were tumbling down like card-houses, leaving me stripped of estate, both real and personal, and dominated by the depressing reaction.

And yet, as I looked again at the small collection that lay within that drawer of disillusions, some warmth crept back to my heart as I recognized that a kindred spirit to my own had been at the making of it. Two tarnished gilt buttons—naval, apparently—a portrait of a monarch unknown to me, cut from some antique print and deftly colored by hand in just my own bold style of brush work—some foreign copper coins, thicker and clumsier of make than those I hoarded myself—and a list of birds' eggs, with names of the places where they were found. Also, a ferret's muzzle, and a twist of tarry string, still faintly aromatic. It was a real boy's hoard, then, that I had happened upon. He, too, had found out the secret drawer, this happy-starred young person; and here he had stowed away his treasures, one by one, and had cherished them secretly awhile; and then—what? Well, one would never know now the reason why these priceless possessions still lay here unclaimed; but across the void stretch of years I seemed to touch hands a moment with my little comrade of seasons long since dead."

A diary has perhaps never been thought of in its relation to collections, but a daily record, though ever so modest, of the discoveries and events of the child's life greatly binds together his observations of nature, the dates of adding treasures to his collection, and becomes a kind of epitome of his whole life as a collecting experience.

It is a striking fact that formal games are much less productive than informal plays of constructive imagination. In Johnson's graded list, for example, he enumerates no games as being of primary value for this purpose, and only two (finger plays and rounds) as of secondary value, while, as of minor value, he mentions only a few games and these not very well known or commonly played, such as artist's menagerie, bloody Tom, cat's cradle, enchanted princess, hawk and chickens, historical pictures, illustrated ballads, trades in pantomine, sheep and wolf, etc.

XII.

PLAYS OF IMPERSONATION

IMAGINATIVE DEVELOPMENT

By the middle of the second year the play of children begins to become imaginative, and it has been estimated that two-thirds of all play thereafter is dramatic in character. Doll play and mimic play, just described, are essentially dramatic. Let us now understand a little more clearly how dramatic play differs at different ages of a child's life.

"The rhymes of 'Mother Goose,'" says Mrs. Herts, "were predominatingly dramatic. A great many of them associate words, song and action. The ordinary printed collections are misleading in this respect. The words, taken alone, are not the thing. Think of printing 'Pease porridge hot' as a separate and independent poem without the dramatic handplay! Indeed, it is a pity to have these rhymes in books at all."

The mother may help the development of this expressive instinct even in early childhood. Even a baby ought to be treated as a playmate, not as a plaything. There is an old-fashioned game known as "Come to Me." The little damsel with her doll, and perhaps "dressed up" in some of her mother's wardrobe, came to call on mother. Her efforts to behave exactly as a lady should were aided and guided by the mother's careful behavior as hostess. It was a training in manners. When the children played visit each other they used all the manners they had. They were practicing useful lessons without knowing it.

Similarly, when the mother plays that she is the mistress and the little child is the cook and again that

she is the cook and the child is the mistress when she is at work in the kitchen, that she is the mother and that the child is the child (which may not seem to strain the imagination, but, still more important), that she is the child and that the child is the mother, the little one learns a lot about cooking and manners, and even more about putting herself in the place of some one else. Playing "traveler" and telling of the sights that the two are "seeing" is as good a drill in memory and exactness as in imagination.

The child from four to seven years is capable of a wider range of imagination. The years between four and seven are regarded by psychologists as the most active imaginatively throughout life. Capable of imitation of the ideas as well as the acts of adults, the child uses dolls, soldiers, Noah's arks, carts, playhouses, blocks, sand-piles, paint boxes and stencils to act out a great variety of adult occupations.

The charm of the unintended is no doubt in its imagination-provoking power. You remember the rapture with which David Copperfield greeted the first sight of Mr. Peggotty's boat residence. "If it had been Aladdin's palace I suppose I could not have been more charmed with the idea of living in it. There was a delightful door cut in the side, and it was roofed in, and there were little windows in it; but the wonderful charm of it was that it was a real boat, which had no doubt been on the water hundreds of times, and which had never been intended to be lived in on dry land. That was the captivation of it to me. If it had ever been meant to be lived in, I might have thought it small or inconvenient or lonely; but never having been designed for any such use it became a perfect abode." So a clean kennel can be made into a doll-house, flowers that can be made into dolls, anything that can be made into anything else, gives the playfellow the sense of being a creator. And that is the chief joy of being a poet.

The imagination seems to engage in freer play the more incomplete are the media for its expression. "Nothing" says Stevenson, "can stagger a child's faith; he accepts the clumsiest substitutions and can swallow the most staring incongruities. The chair he has just been besieging as a castle, or valiantly cutting to the ground as a dragon, is taken away for the accommodation of a morning visitor, and he is nothing abashed; he can skirmish by the hour with a stationary coal scuttle; in the midst of the enchanted plaisance he can see without sensible shock the gardener soberly digging potatoes for the day's dinner. He can make abstraction of whatever does not fit into his fable; and he puts his eyes in his pocket, just as we hold our noses in an unsavory lane."

"The sweetest craft that slips her moorings on the Round Pond, is what is called a stick boat," writes J. M. Barrie, "because she is rather like a stick, until she is in the water and you are holding the string. Then, as you walk round pulling her, you see little men running about her deck, sails rise magically and catch the breeze; you put in on dirty nights at snug harbors which are unknown to lordly yachts. Night passes in a twink and again your rakish craft noses for the wind, whales spout, you glide over buried cities, and have brushes with pirates, and cast anchor on coral isles. * * * You always wanted to have a yacht * * * in the end your uncle gives you one * * * but soon you like to leave it at home * * * Those yachts have nothing in their holds. It is the stick-boat that is freighted with memories. *The yachts are merely toys.*"

How can a child give free rein to his fancy when there is little room for "make-believe" left in his petted life? John Ruskin's mother limited his toys to an immense box of blocks, with which he built, day after day, the fragile edifices that turned his mind unconsciously to beauty of construction, to the graces and glories of

architecture. The bareness of his surroundings *compelled* him to people his own world with creations of his own invention.

A story is told of a little girl who was in the habit of cautioning her adult friends to be careful what they should say to her dolls, because "she was very anxious that they should not be pained by learning that they were not alive!" This story illustrates very well the easy and unconscious way in which many children at this period leap from the real to the imaginative and back again in an instant.

The most charming evidence of childish imagination is the imaginary playmate. That he is not entirely the creature of loneliness is shown by the fact that it is not the only child in a family alone who creates for himself an unseen companion. Whether or not he is suggested by the mirror or the shadow, he is often the child's other self, one who listens and is always complaisant and always understands. He is the echo to pleasure, the answer to questions, the silent sympathizer in sorrows. He fills the days of solitary play and after real social life begins fades like other forgotten playthings and is succeeded by introspection and memory.

Even young children, however, differ in the vividness and completeness with which they surrender themselves to imaginary situations. It is said that Stevenson himself was one day watching a boy who was playing that a sofa was a boat. When he had finished he climbed down and walked away. "For heaven's sake, swim ashore!" cried out the imaginative child-lover in genuine distress. It seemed to him a pity that the lad should not carry his drama clear to its proper close. No doubt, however, it is clumsy or blind interference by adults which most often cripples the capacity of imaginative enjoyment. Sully tells this: "A little girl of four was playing 'shop' with her younger sister. The elder one

was shopman at the time I came into her room and kissed her. She broke out into piteous sobs; I could not understand why. At last she sobbed out: 'Mother, you never kiss the man in the shop.' I had with my kiss quite spoiled her illusion."

In the primary schools the children often act out with finger plays and songs a whole dramatic day. For instance, Bertha L. Swope in the Normal Instructor some time ago gave a "Visit to the Country." The children stood in the aisle and galloped out to the playground to "the country." They watched Uncle Bob and helped him plow, making the plowing motions with their hands. Next they looked at the windmill, and imitated the swing of its arms with their own. They watched and helped Aunt Mary churn. They flew kites and rolled hoops and tossed balls. They watched and imitated the motions of the wind and of the grasses. The windmill, the ball play, feeding the chickens, the swimming lesson each had its song as well as its action. The day closed with a ride home on the hay wagon, and a gallop into the schoolroom. One can readily see how such pleasant play enlarges both experience and expression.

There are a number of old-fashioned games which exercise the dramatic instinct. Among these are: Kitty White, Did You Ever See a Lassie? Farmer in the Dell, Squirrel in the Trees, and the Duck Dance. These are all described in Miss Brancroft's book on plays and games. Let us take her description of one of the less familiar games, Kitty White, so that we may notice how the dramatic element is expressed throughout. The accompanying music is not given in this citation.

"This is an admirable game for very little children. Their dramatic tendency should be given full rein in impersonating the soft movements of the kitty and the mouse before the chase begins.

PLAYING MILK MAN

DRAFT - CONFIDENTIAL

"Kitty White so slyly comes,
To catch the Mousie Gray;
But mousie hears her softly creep,
And quickly runs away.

"Run, run, run, little mouse,
Run, run, run, little mouse,
For Kitty White is coming near,
And she will catch the mouse, I fear.

"One player is chosen for the mouse and stands in the center, and another for Kitty White, who stands outside the circle. The other players join hands in a ring and move around, while singing the first four lines. Meanwhile Kitty White is creeping around outside of the circle, peeping in at little Mousie Gray. When the fourth line is reached, 'and quickly runs away,' the circle stops moving and drops hands, while the mouse runs out and in through the circle, chased by Kitty White. For the last four lines, while the chase is going on, the players in the circle stand in place and clap their hands while singing, 'Run, run,' etc. When the mouse is caught both return to the circle, and another mouse and kitty are chosen."

Between 7 and 9 there is a still wider possibility in the dramatic use of materials. Sliced animals and other puzzles which consist of building pictures from sections of cardboard, dolls furnished with patterns for dressing, "Magic Changelings" (cut-outs representing Mother Goose characters so pasted together that they may be two or three characters, according to the way in which they are folded); pasteboard farms and villages, a dolly's school outfit, Miss Duncan's pasteboard garden with labeled plants, stamped patterns of birds and animals to be sewed and stuffed, the "Dynamobile," which goes by being wound up or attached to power: these are some of the store-made plays that are worth while. A child will, however, have equal enjoyment by making a toy village out of blocks, stones

and twigs; he can make a miniature theatre out of an old kennel that will satisfy him better than the brightly colored ones which can be bought, and he can play store, train and expressman with nothing more than some boxes and a cart. The larger skill and knowledge of the child gives more content to plays of an earlier period. He now invents and conducts elaborate sieges and defenses for his toy soldiers; he not merely plays with his pets, but he harnesses and drives them. He can get up such varied entertainments as a circus, a Wild West show, a minstrel performance and a Japanese impersonation. The child continues to play with dolls, but can now be induced to produce an entire puppet show, one of the most educative employments, by the way, possible to youthful play. He or she is now old enough to be interested also in the simpler festivals, such as those of the May Pole, Hallowe'en and the Fourth of July. Among the formal games appropriate to these years are Bird Catcher, the Wee Bologna Man, Fox and Geese and All Aboard.

We may provide an important stimulus to observation by encouraging it in imaginative play. Miss Nora A. Smith makes this suggestion: "Half-grown boys and girls, too, would be delighted to play at 'Scouting,' it being understood that a scout is always a special person, selected for his special qualifications, and that he is supposed to be unusually active, intelligent and trustworthy. The commanding officer, peacefully seated under a tree meanwhile, sends out such a child scout to bring him a full report of the country up to a given point, stating the condition of the roads, fences and bridges; giving a description of the rocks or trees behind which the enemy might take shelter; noting the presence of any figures in the distance—dust rising or birds flying—the foot-marks, wheel-marks, hoofprints in the road, etc., etc., or the presence of any object by the wayside which would indicate the foe had passed

by. If it is explained that the expedition is a dangerous one, necessitating great care and discretion on the part of the recruit, and if it is suggested that it will perhaps be well to make certain marks to guard against losing his way on return, by breaking small branches, piling up stone, 'blazing trees,' scratching fence posts, etc., the excitement will be great and the game delightful, as well as pre-eminently useful."

This is about the time when he begins to get up entirely original amateur theatricals, dramatizing either the stories he has read or the dramas he has witnessed. In my book, "The Coming Generation," I gave this illustration from my own household: "On going upstairs in the country, the author has often been confronted by a large brown paper poster which reads:

GREAT SHOW AND FEED

AT TWO O'CLOCK

Admission, One Cent

"I pay my fee at the door of one of the children's chambers, and am asked by the youthful ticket-seller if I care for a reserved seat. In a stage whisper he adds, 'O, Parp, do take one; if you don't we'll come out short on the refreshments.' I deposit the additional penny, and am ushered to a seat upon the bed, over which is the placard, 'First Balcony.' The rabble is seated on chairs. We have been handed programs, executed with the expenditure of much muscle and saliva. First, according to this program, is a 'P'rad of Ginruls,' introducing the entire company. Then follow recitations, songs, shadow pictures, stereopticon and original plays, one of border life and the other of conflict

with crime in the city. A reminiscence of Cooper and the dime novel is traceable in these vigorously acted dramas. The manipulation of apparatus and the movements and dialogue behind the scenes are as entertaining to the spectators as the regular acts. At the close a plate of delicious plums is passed, for which the youngest must have walked two miles in the hot sun, and mortgaged all the proceeds of the entertainment in advance."

What has just been said indicates some possibilities which may be worked out in the direction of governing children through the playful use of this instinct. Sully reports this: "When R. is naughty and in a passion" (writes a lady friend of her child, aged 3½) "I need only suggest to him that he is some one else—say, a friend of his—and he will take it up at once. He will pretend to be the other child, and at last go and call himself, now a good boy, back again. This mode of suggestion, by helping the 'higher self' to detach itself from and control the lower, might, one suspects, be much more widely employed in the moral training of children."

It is worth while to quote another instance. A maiden aunt has been left alone with an unruly child, who began to show off by disobedience.

She pondered a moment. "Why not have an obedience drill, just as they have fire drills in schools? I'll do it, and I'll get little Anna Corning to help me."

Little Anna, a bright girl of 10, was in nowise averse to spending the days in play with Robbie, and Miss Wallace explained to her what she wanted to do.

"I am going to teach you a new play, called 'Orders.' The game is to see which can do what I order the most quickly. You will show Robbie how, and I think we can have great fun."

A pointed cap of paper, with a paper plume, was made for each child, and each carried a small flag. Miss

Wallace explained such orders as "Mark time, march!" "Forward, march!" "Halt!" etc., and when these were learned the drill began. Back and forth the children marched, waving their flags to the right, to the left, over their heads, leaving the flags on a chair, bringing them to Aunt Clara, carrying them behind them, in front of them—in all possible directions.

Robbie was delighted, and seemed never to tire of the new game. During the two weeks that followed, little by little Miss Wallace introduced other orders, such as "Open the door!" "Shut the door!" "Bring that book!" "Hang up your hat!" etc., until Robbie grew so used to obeying in the play that even at other times he automatically started at a word of command and obeyed without rebellion.

Not only does imagination help a child to obey cheerily, but it helps an adult wisely to command. Throughout childhood and youth can there be a better maxim for government than that which is the very heart of the imaginative instinct? Put yourself in the child's place.

The years beyond 13 introduce a second period of imitation. The boy now thinks he is a man and the girl wishes to be a woman. This play-adultism manifests itself, of course, in the insistence upon wearing adult clothes and entering into adult experiences. Now is the time for the den, or the clubhouse, or the workshop, in which the maturing boy or girl entertains his friends and executes his craftsmanship projects. The would-be athlete now constructs his rude outdoor gymnasium. Indoors the amateur magician performs tricks to his more or less astonished family. A valuable device, which is far more than a toy, for this period is the stereoscope. If supplied with stereoscopic photographs carefully selected and explained, the sense of perspective, size and life which this optical instrument gives

enables the imaginative youth, or adult even, to enter so vividly into foreign experiences and customs as to constitute, if but briefly, actual experiences of travel.

Let us now mention a variety of dramatic expressions, all of which are united by the fact that they are performed before an audience.

THE PANTOMIME

It is a curious fact that that which is the easiest form of dramatic expression to young children is the most difficult to adolescent young people, namely, the pantomime. This is explained by the fact that little children enter so unconsciously into action without the use of words, while the older ones are rendered more self-conscious by being restricted from the use of speech. Of pantomime for little children, the very simplest form is that of "statues," in which the children pose, either dressed all in white, with powdered hair, or with no change of costume, to represent scenes from life, familiar people, common trades, forms of action, famous people and thoughts and feelings. The next dramatic step is to tableaux, in which the children are grouped at least in pairs, arranged in a frame or behind a curtain, dressed in costume. Here, as in the statues, their own inventiveness may be largely depended upon, as they pose to represent characters in story-books, characters in poems, scenes from history, people of other lands and famous pictures. The third variety is the shadow play, in which with even simpler properties, but with more careful rehearsal, the children pose as silhouettes and employ a few dramatic gestures. In Miss Perry's "When Mother Lets Us Act" the details of all these pantomime performances are given quite adequately.

STORY-PLAYING

The next step in dramatic performances is story-playing. The easiest kind consists of simpler character sketches, in which a child may portray quickly with language as well as gestures such characters as father, an old witch, a newspaper boy, a school teacher. Animals may also be imitated. Miss Perry describes a lovely acting game, which she calls "Playing Garlands." "Garlands," as she describes it, "is a little group of plays acted one after the other, all a part of the same idea and each one acted by one child only. When grandmother comes, you can have the garland of greetings. Encircle grandmother, hand in hand. Then let each child represent something that is glad to welcome grandmother. One represents the chickens and struts and flutters; one represents the flowers—this one spreads her skirts and acts like a flower; and so on. A garland of Robert Louis Stevenson's poems, each child taking one poem and speaking, or singing, and acting it, is charming."

The relation of a child's play to his favorite stories has been made a special study by Prof. H. M. Burr, of the Y. M. C. A. Training College at Springfield, with the idea of taking advantage of its possibilities in education. He has planned a graded course in stories as follows:

"1. Race stories, especially Teutonic myths, legends and folklore. Stories appealing to the imagination and illustrating the attempts of the child race to explain the wonders of the world in which he lives.

"2. Stories of nature; animal and plant stories.

"3. Stories of individual prowess; hero tales—Samson, Hercules, etc. Stories of early inventions.

"4. Stories of great leaders and patriots. Social heroes from Moses to Washington.

"5. Stories of love, altruism, love of woman, love of country and home, love of beauty, truth and God."

He suggests the possibility of associating with these stories, as appropriate means of expression, activities as follows:

"With nature stories, myths and legends would be associated tramps in the woods and every variety of nature study; care of animals, plants, etc.

"With stories of individual prowess would be associated the individualistic games, athletic and gymnastic work for the development of individual strength and ability; also constructive work of the more elementary type—work with clay, knife work, basket weaving, etc.

"With the stories of great leaders and patriots would be associated games which involve team play, leadership, obedience to leader and subordination of self to the group.

"With the altruistic stories would be associated altruistic efforts in behalf of boys who are less favored."

Story-telling soon develops a particular kind of activity, which might be called the story-game. A good story would be acted out as a play the next Saturday. If the children saw a good drama, they insisted on adding some more acts to it at home.

They begin to write stories themselves.

DRAMATICS

We come now to the performing of memorized plays, theatricals, by adolescent young people.

Miss Cora Mel Patten, who has had a varied experience in coaching young people for theatricals in connection with the playgrounds and social centers of Chicago, advises that for the best results the leader should deal only with small groups. She believes that intensive work carried on patiently and for a long time

A Hallowe'en Witch

Property of Library

with a moderate-sized dramatic club is more effective than the ambitious endeavor to deal with a large company. As in all social work that amounts to anything, it seems better to get somewhere with a few than to merely start with the many. In the small group the mob spirit is entirely absent, and if it be a selected company, everybody is in earnest.

While all children have dramatic instinct, only a limited number are patient and faithful enough to be willing to engage in a series of rehearsals. It was noticeable in the various children's educational theaters that the same children appeared year after year as prospective actors. There is also the temptation, in the ordinary play which has but two or three leading parts, to put forward the experienced or gifted child. Those who have to do with theatricals are learning to hunt out and even prepare plays which give a somewhat equal opportunity to many. The tendency to partiality is met also by making the actors their own stage managers, and thus requiring even the stars to engage, when they are not upon the stage, in various humble offices behind the scenes.

News has come lately of a project originated by Professor A. G. Arvold, of the North Dakota Agricultural College, which he calls the Little Country Theatre. The plan is to substitute for the vacancy and deadness of the recreational life of the young people in rural regions active expressions of their dramatic instincts. The work is going out in three directions, theatricals, vaudeville and "national" entertainments. It is hoped that the theatricals will not only consist of the performance of good American plays, but also of original dramatic entertainments wrought out by the young people themselves. The other two kinds of entertainments are expected to do much to revive interest in the contribution which our immigrant peoples have to make,

of plays, folk-dances and festival material. The successful execution of these plans should mean much to the moral as well as the social life of the open country and the smaller towns of America.

Dr. Richard C. Cabot has recently stated for us the supreme value of dramatic play, when he has unqualifiedly said: "Impersonation is the whole of morality." He explains what he means, as follows: "'Be a brave girl and don't cry'; 'Behave like a gentleman'; 'Take a man's part in this fight.' Such exhortations bid us assume a virtue if we have it not, and in assuming it to impersonate a better self. So long as we are growing, striving to be or to become what as yet we are not (but ought to be) there is impersonation in our effort." And further: "Impersonation is essentially playful. Yet it penetrates into every part of active life, plays its part in work, in love and even in worship, which must be learned, like everything else, by throwing ourselves whole-heartedly into what seems at first strange."

Read the dedication on the great central arch of the Union Station at Washington: "Man's imagination has conceived all numbers and letters, all tools, vessels and shelter—every art and trade, all philosophy and poetry and all politics."

XIII.

SERIAL PLAY

By serial play is meant a dramatic game which is taken up day after day for a considerable period, until it becomes a continued story. The children who engage in this sort of play are, of course, getting a much finer intellectual stimulus than those who play entirely in a desultory and disconnected fashion. Not all children have the capacity to sustain games of this sort. Here comes one of the great fellowship opportunities of parenthood. A good illustration of this sort of play is the war game which Robert Louis Stevenson used to play with his step-son, Lloyd Osbourne. Owing to the tireless resourcefulness of the older playmate, the two utilized nearly the whole house for a series of sieges and strategies, and went so far as to publish bulletins from the field of war, which they printed upon a small press. Mr. H. G. Wells, the novelist, has played with his two small children by means of blocks, Noah's Ark people, twigs and miscellaneous objects, several series of games of war and peace, which he has described most delightfully in his book, "Floor Games." The parent who tells a continued story to his children, which they illustrate together by crude drawings, is engaged in an operation which is fully as much a game as a story, and which often results in the children acting out the story after it has been told or adding chapters to it of their own composition. So keenly do they visualize the characters of such a story that upon being suddenly called upon to relate what happened in their favorite hero's life after some particular incident they will often reminisce as vividly as if they were telling their own histories. A method of doing this by bottle dolls is suggested on a previous page.

Some children who were playing city for a number of days went through a dramatic variety of community life which would have staged an excellent melodrama.

Act 1. They were busy laying out and building their city, which, as in most new prairie towns, centered about the railroad station. With the proper moral idealism, they next constructed a church and laid out behind it a spacious public garden, shaded by twigs and arbor vitae. Between the church and the railroad station extended the main street, along which were irregularly lined the business houses. There was a pronounced paucity of private houses. Evidently almost everybody lived over stores. The act closed with the finishing off of public improvements, by locating the various citizens in their proper places and putting a fence around the public garden.

Act 2. Business began. Two stores were opened with an interesting variety of goods, largely in square boxes (blocks and dominoes). The principal industry, however, was freighting, and certain private houses, constructed of blocks, were ruthlessly transformed into delivery wagons, which plied between the stores and the railroad station.

Act 3. The act witnessed the sudden development of commerce. The railroad track was extended beyond the limits of the town, and a regular service of transportation of freight and passengers, in connection with the express and freight service down the main street, was put into effect.

Act 4. The amount of business carried down the railroad track to its terminus caused the rise of a new suburb, which, fostered by certain domestic difficulties between the two playmates, eventuated in the partial destruction of the first city, an equable division of materials and the construction of a second city of a size and architecture similar to the first.

Act 5. The week's play culminated in a surprising outcome. The creating of a new city suggested some transformations. The railroad between the two towns was destroyed, and each town was made a separate island. They eventually developed into an important archipelago, and civilization moved rapidly backward as the material of the towns went into the construction of the islands and life lived in caves and hunting of wild animals (from the Noah's Ark), with intermissions for canoe trips between the islands, offered new careers of discovery and adventure.

A similar development took place while playing house. During the first scene, the family was busy for several days in moving into their house, which was made out of an old packing box. As the tenement was unfinished, much time was spent in putting up partitions, papering the walls and constructing stairways. The second act had been prepared for during several evenings by cutting colored pictures from seed catalogues, and it consisted of laying out the garden, which was finally completed by enclosing it with a hedge made of dominoes. During the third scene, there was a misunderstanding between the playmates and a division of spoils. The question arose as to who was to have control of the wheeled vehicle, the mother insisting that she needed it for a perambulator for the children and the father being equally determined that it should be utilized as an express wagon. The difficulty was not solved until the final act, when the male member of the firm built himself a barn adjoining the house and lived there among his animals and conducted his business as transportation manager. The representative of the gentler sex retained the original home and lived a quieter domestic life among her flowers and her children

It may be said, in general, that play which runs on thus from day to day is not only immensely saving to the energy of the mother, but is much more valuable to the child.

XIV.

PLAY WITH PETS

By common consent, the dog is the best of all pets for children. He is truly an inexpensive and most valuable toy. Studies made of children's feelings show that the child regards a dog as he does a person. He interprets his thoughts and language by the sounds the animal makes. The dog, as Curtis tells us, gives great opportunity for the enlargement of experience and sympathy. In his play he constantly lures the child to activity, because he is always changing in position and occupation. With him the child will venture into the woods or in the dark, where otherwise he might be afraid, and take long walks and trips of exploration. The loyalty of the dog is one of the most beautiful of moral qualities. It is hard to keep pets in town. Most varieties of dogs are miserable in such close confinement. Some of the smaller dogs, especially those that are city-bred, may be made comfortable even in the city.

The cat is under the ban as a murderer of birds and a carrier of disease. We also have gold fish, tadpoles and canaries. Guinea pigs are more durable than rabbits and teach frequent lessons in reproduction.

A few chickens are practicable, and perhaps an investment of hens gives the greatest variety of experience in handicraft, business and resourcefulness which a child can easily get. The author remembers how he was encouraged by his father to make a purchase of a small flock of hens; the pride he took in the leather account book, just like his father's ledger, only smaller, with which his bookkeeping began; the different attitude which he felt toward the hen yard when he thought of it

as, in a measure, his own possession; and the exciting conditions of mingled optimism and pessimism as the venture proved more or less profitable.

The goat, the donkey or the pony are most desirable of animal play-material because they are good beasts of burden, they will draw carts and pleasure carriages and they are useful in the express business.

One of the important moral values in the care of pets is that the child necessarily acts instead of the father or mother of the animal which is his possession. The responsibility, the care, the anxiety which this involves are splendid training in unselfishness and an important aid in the development of the parental instinct. The great commandment in the decalogue of animal life is obedience. As the child trains his pet to obey, he himself learns the importance of obedience and gains some conception of the trouble it is to his own father and mother to teach him to obey. The lessons concerning reproduction, birth and the care of the young, which come from the lives of animals, are the most natural introduction to sex instruction. The greatest moral value of pets is that they require to be cared for, and suffer if they do not have care. Some poignant lessons are often learned in this way, and if they are not learned and the child shirks such care, he should not be allowed pets of his own. The almost inevitable mischances that happen to dumb creatures, even with the best of care, often give opportunity for sympathy. These accidents are sometimes so painful that some parents question whether in such cases it is really better to have loved and lost than never to have loved at all.

The chief objection which a parent has to a pet is the fickleness of the child's affection and care for it. But regarding this difficulty, Katherine Beebe has spoken a sensible word:

"If it is procured for him, he delights in it for a time and then begins to neglect it. For this he is usually

reproached by the parents, who forget how entirely natural it is that one interest should give way to another. Why not let the child have the rabbit, guinea pig or pigeon which he wants so much, on condition that he takes care of it, and when the time comes that he ceases to give it the necessary attention pass it on to some other child, to whom novelty will give at least a few lessons in devotion? Boys who have their affairs in their own hands are continually exchanging their possessions, live and otherwise; but little children are being perpetually compelled to conduct their little affairs according to grown-up standards. They are expected, because they want a bird, a fish or a lamb, always to want it, never to tire of it, and to give it, without help or direction, the care it needs; whereas, if left to themselves, they would devote themselves to it for a while and then willingly exchange it for something else, or give it away with pleasure in the giving."

A Goat Cart

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XV.

PLAYS OF EXPERIMENTATION AND OBSERVATION

In Groos's "The Play of Man," the most elaborate study of human play yet written, nearly half the book is given up to examples of playful experimentation. It seems as though almost every possible muscular exercise was classified by this authority under the head of play. The habit begins with the sucking habits of infancy, which, with the love of handling soft and smooth surfaces, of touching water and sand, he regards as experimental and playful activity of the sense of contact. Similarly, he speaks of the exercise of the sensations of temperature, taste, smell and hearing as forms of play. To him, the love of sitting in the spring sunshine, or enjoying various flavors and tastes is, as much as that of pounding drums and pans, a play of experiment. So the love of brightness and color, of discrimination of form and of movement and all sorts of activities of the bodily organs are interpreted as playful endeavors to experiment with the hands and the body. Brushing things about, throwing, rolling, pounding, shoving, throwing at a mark, are all indications of the desire to test the play capacities of the objective world. So the enjoyment of illusion, exercise of the imagination, search for causes, even certain experiments of physical pain and mental suffering, of surprise and fear, are all classed as plays of experiment. Among these more intellectual forms of experimental play, he cites a number of interesting illustrations. For instance, a little child two years old has a veritable passion for having things drawn for her, and considers it a great joke when she can make out what they mean without some effort. This,

as he says, is simply an earlier example of the same kind of play as is illustrated later by puzzle pictures. It is a play with the process of recognition. A child of six learned to count in French from one to one hundred and enjoyed going over the numbers when she supposed herself unobserved, as when lying in bed in the morning. This was play of memory, and Groos believes that it might more frequently be utilized in play education, since it is unnecessary to place all that is pleasant on one side and everything that is disagreeable on the other, calling one play and the other study. As a play of imitation, or, as Groos calls it, "playful team-formation of the memory-content," he cites playful lying. Children's lies have been studied carefully of late years, and the conclusion reached that they are mostly playful. As an illustration of the play of attention, he quotes Preyer's son, who opened and closed the cover of a can seventy-nine times in succession and evinced the closest attention all the time. When a child throws stones into the water or at a mark, he reckons with the pleasure which is derived from the exercise of close attention as well as those of the movements as such. He makes a point that much of the attention of children is itself an exercise of play, by contrasting the various attitudes possible toward a landslide. The practical man of the town applies to the proper authorities to find out the extent of damage; the scientist investigates the cause; while the children run from every direction just to see what has happened, using their powers of attention playfully. He instances, as an illustration of the experimentation of feeling, the enjoyment which children have in drinking soda water, the joys of which one child likened to "a foot asleep." The playing, or acting out, of tragic incidents, even to the extent of tears, evinces the playful enjoyment of mental suffering. The excitement of surprise is in the various hiding games, and of fear in experiment with incantations and playing in the

twilight. Finally, he enumerates a number of instances of experimentation with the will. "Children often play, one moving his hand rapidly before the eyes of another, who makes desperate efforts to keep them open, and a game is played as follows: Two persons sit or stand opposite one another; one moves his hands close to the other's eyes while the following colloquy takes place: 'Are you going to the woods?' 'Yes.' 'Going to take some bread with you?' 'Yes.' 'Do you want some salt with it?' 'Yes.' 'Are you afraid of the wolf?' If he holds eyes open all the time he is not afraid, but if he winks he must pay a forfeit." The attempt is often made to resist the impulse to laugh while two persons gaze into each other's eyes. Two persons strike the knuckles of the doubled fist together and measure their will power by the length of time they can endure pain. A boy makes a wager with a friend as to how long they can hold lighted matches in their fingers.

Mrs. Winifred Sackville Stoner invented a number of instructive games which she used in the process of bringing forward so rapidly her remarkable daughter. With the sand box, mother and daughter together would lay out the contour of a chosen country, such as Holland, making wind mills and tiny canals, dressing dolls to represent the people and even setting out paper tulips and Dutch flags for adornment. The same thing was done in the representation of other countries. Parcheesi and dice were used in learning to add. By playing soldiers and counting the fallen after the cannon had been fired, she learned to subtract. The mother made marks with colored crayons, and as her child matched them accurately with her own she played that she was advancing to the capture of a castle. Each successful match brought her nearer her goal. Scouting games were played by putting a number of varied articles upon a table and allowing a few seconds for examination before an attempt was made to write a complete list, as exercise in the

training of sight. The universal language, Esperanto, was used in tracing the roots of words in different languages, and thus became an elementary play in etymology.

There are a number of familiar games for children beyond kindergarten years which are valuable for these purposes. The Boy Scout Handbook names a number of ingenious tests of this sort, most of which were originated by General Sir Baden-Powell. Some of them are described in the "Play Devices," in Chapter XXXIII of this Manual.

Among the games of experiment, Johnson enumerates hop scotch, jack stones, mumble peg, cat's cradle, jump rope and charades.

In the List of Playthings at the end of this book, too, the reader should note the descriptions of Meccano and the Model Builder, the sectional puzzles, the toy telephone and the garden set, as illustrative of possibilities of play that trains the senses and the powers of observation. The charm of physics and chemistry to the high school student is undoubtedly in the fact that the laboratory awakens this part of his nature.

XVI.

CONSTRUCTIVE PLAY

THE CONSTRUCTIVE INTERESTS OF CHILDREN

An interesting study was made not long ago at Columbia University by Dr. Ernest Beckwith Kent, of the constructive interests of children. He made inquiry of one hundred and fifty pupils in two public schools. He classified the articles which they reported that they had spontaneously made as follows: play-imitative, that is, articles like chairs, houses, swords, etc., for play imitative of adult activities; play-utility, that is, articles like boats, wagons, balls, kites, etc., for free play, not imitation; utility; gift-utility, that is, articles of utility to give away; play-gifts, that is, articles for play to give away; mere gifts, usually decorative gifts. The results of his comparisons between the articles made by boys and by girls are as follows:

	Boys	Girls
Play-imitation	59	10
Play-utility	188	282
Utility	45	75
Gift-utility	72	380
Play-gifts	14	
Mere gifts	12	34

Further study showed that, classifying results by ages, articles for play-imitation decreased by the age of fourteen to practically nothing, while for play-utility they rapidly and continuously increased until they were triple the number at the age of eight. Of the articles for play-utility, one-fourth to one-third of those made by boys were of things that would "go," but very few girls made anything of this sort.

The favorites in handicraft, in the order of popularity, among boys and among girls, were as follows:

Boys	Girls
Boats	Dolls and doll clothing
Sleds	Doilies
Wagons	Baskets
Houses	Valentines
Balls	Picture frames
Kites	Pin cushions
Guns	Sewing boxes
Things for animals	Embroidery
	Calendars
	Pillows

Almost all the boys' handicraft was made out of wood. The favorite materials with the girls were cloth, paper, reed and raffia, cord and yarn.

In summary, the sex differences were as follows:

1. The *toy* is the boy's leading product and the useful *gift* that of the girls. According to Kent's study, toys constitute over 45% of the boy's construction, but according to Croswell's, 96%. Toys, according to Kent, comprise only 36% of the construction of girls; while gifts were 50% as against 11% with boys.

2. The girl's *play*-construction, as a whole, is less than half of her total and decreases with age; the boy's is more than half, and tends to increase somewhat, up to the age of fourteen at least.

3. Most everything made by boys is for outdoor play, but almost everything made by girls is for indoor play.

4. Almost everything made by boys is in the way of large construction, things which may be roughly put together and which are big enough and strong enough to be used with active physical exercise; almost everything made by girls is small and offers opportunity for fine work and is comparatively much more perishable.

The suggestiveness of these facts is apparent. We shall be wise if we encourage among both boys and girls in the lower grades of school simple forms of construction, by use of which they may engage in imitative play. As they grow older we should provide for boys plenty of soft wood with which they may work out roughly and rapidly the implements for active outdoor play, while at the same time we should provide for girls the more varied materials by which they may make gifts for their friends, play with dolls and furnish their doll houses. Dr. Kent believes that girls up to fourteen would engage in more constructive play with wood if they were not over-stimulated by their mothers toward doll play. If it be true that girls, up to that period, need more physical exercise and out-door life, it would seem to be wise if we did not over-stress the doll interests, but took more especial pains to encourage wood-craft and the resultant outdoor play among our daughters.

A word of caution needs to be spoken as to endeavoring to induce this kind of play too early. Take the use of scissors, for example. Miss Patty Rodman tells us that "The hand is not even ready for the movements of simply slashing paper until the fifth year. Then dull-edged scissors made for children should be used; and it must be strongly impressed, by positive suggestions, upon his plastic mind that he can cut only what is given him for the purpose. The child is too young and his moral sense too undeveloped to have any idea of values or to discriminate between mine and thine; and he will cut into a gilt-edged Shakespeare with as much unconcern as into a newspaper. Here again can be impressed the lesson which seems most difficult both to teach and to learn—first, to value rightly one's own possessions and then to respect the property of others."

Even before there is any capacity for building, there is the instinct for arranging, changing and decorating.

This is perhaps best satisfied through the "tablets" familiar to the kindergarten. The tablets may be obtained in wood in two colors, or in cardboard. But it is not wise to let very young children handle such small squares of paper. It is trying on the nerves. Enlarged tablets of wood are now manufactured. These are preferable for beginners. The natural colors of the wood are now in use, but the tablets designed by Froebel were in complementary colors, as red and green in one form, yellow and violet in another. This made them very attractive to the children. The parquetry papers present all colors now. There is a handy modification of these tablets, in which the papers are mounted on small wooden blocks, giving exactly the appearance of tiles.

In all handwork play of the child under seven the counsel given by Dr. and Mrs. Gosell in their book, "The Normal Child and Primary Education," has applicability to the home: "Give him large, coarse, flexible material; let him choose the material best adapted to his work and have the judgment to discard what is impractical. Let expression rather than technique be the guide in the choice of exercises given. Take time to let the children suggest how to make the object; let them discuss ways and means, not follow directions wholly; give the child one step in the process and let him figure out the next; some of the directions given in handwork with such precision are as unnecessary as lifting a child's feet when he climbs the stairs. When similar or familiar processes are used, do not tell them over again, but let the children apply what has been already learned. Seize upon occasional days for free work. This is best accomplished by putting a lot of suggestive material—such as boxes, spools, a variety of shapes and sizes of wood, paste, paper, scissors, yarn, etc.—on the table and allowing the children to choose what they will make, the kind of material they will use,

THE YOUNG WHEELWRIGHT

CAPITAL CONTROLS

and how they will make the article chosen. Even little children can make window boxes, clay flower pots, cages for animals, strings and tassels for curtains and other devices for comfort and cleanliness."

PAPER PLAY

The first form of scissor-play that gives pleasure is cutting out paper dolls and animals. The next is making paper furniture. This may be done so easily that the reader hardly needs any rules.

The foundation for the construction of paper furniture is a square of paper carefully folded into sixteen squares. To make a chair, first cut off a strip of four squares and then a strip of three squares, leaving nine. Make a box out of the nine squares and then make the back from the strips that were cut off. To make a rocker, paste half circles on the chair. To make a clock, cut off a strip of four squares, leaving twelve. Make two cuts, each one square long and two squares apart, and fold into an oblong box. Make a second box the same as the first and place one within the other to describe a solid box. Paste a white circle on an upper square for clock face. A stove is made the same as the table, only with black paper; a strip is pasted on the back side for the funnel and four circles are pasted on the top for stove covers. In making a bureau, a box made from sixteen squares is stood on one side with hollow side facing, two oblong boxes are fitted into this with collar buttons for knobs. Pasteboard boxes make good wagons, the wheels being made of milk bottle discs and collar buttons.

Some other simple forms of constructive play are mentioned in the lists at the end of this Manual, notably the sand moulds, doll dressmaking, the toy villages and the paper-crêpe work.

MAKING MODELS

The superior craftsmanship of the child between ten and twelve enables him to enjoy games which imitate in close detail many adult activities. Crêpe paper, beads and such plastic materials as clay and plasticine can be used for improving the beauty of constructed articles. The boy now enjoys some of the published games by which he can play conductor, postoffice and banker, and the girl who plays house does some actual cooking and house-cleaning. There was a description not long ago in American Motherhood of the way a family carried their dramatic representations of literature still further. They made models of the places they read about. An Esquimaux village was the simplest task. The people, dogs, sledges and seals can be modeled in clay and colored if material is at hand. If not, they can be made of paper. Some oiled paper over blue makes a beautiful polar sea, in which should float a great iceberg built either from paper or modeled from clay and covered with cotton, over which clambers a polar bear. Cotton should cover the rude huts and all the land with its snowy whiteness, and if a few pennies are available, a sprinkling of diamond dust makes the scene very realistic.

The guidance of an older person is desirable in the reading up about these articles, for the children should be encouraged to see that every detail is true to fact. If Robinson Crusoe's Island is attempted and rightly carried out, the family copy will be worn to tatters before it is done, as it certainly should be. The same kind of oiled and blue paper will again serve for the ocean; the sandy beach can be real sand, in which may be planted the tropical forest. The text itself must be studied for the location of the cave, the later huts, the boat, the animals and birds. In fact, the story must be made the foundation of it all and its directions followed to the minutest detail. The Hiawatha story is used in some form or other by almost every primary teacher, and the working out of Hiawatha's home is unfailingly

interesting. Here clay or plasticine is especially desirable. All the characters mentioned in the poem are modeled in it and colored to barbaric splendor. Wigwams are set in the evergreen forest, canoes line the stone beach of the shining lake, while birds, squirrels, turtles and other creatures are fitted into their proper environment. Old Nakomis sits at the tent door; the fortune teller is in evidence; Hiawatha stands at his canoe, and all the other characters are employed as the story directs. The study for it and the making of Hiawatha's home should offer occupation for a large part of a winter's leisure.

The beginnings of American history are studied through the reproduction of a street in the Dutch Village in which the Puritans took refuge from persecution in England. Its houses with red roofs, its wind-mills, its church, reproduce the character of the place, while in the streets are groups of people clad in the costume of the times, the men with the broad-brimmed hats, the women with close bonnets.

The next step carries the Pilgrims across to the building of Old Plymouth. In the construction of this village small twigs can be used for the making of real log houses. Here, of course, must appear the homes of Priscilla, of John Alden and Miles Standish, the Common House and other places which any single story of the Pilgrim fathers will give. Some one must hunt in the yard or in the street for a real Plymouth Rock to place upon the seashore.

If possible, it is well to have two or three children work together if a village is attempted. The work then moves rapidly enough to escape discouragement, and the many discussions that are bound to arise over the right way of doing this or that are bound to be instructive.

There is a great interest among boys at this time in such toys as Meccano and the American Model Builder, in which materials are furnished for making miniature bridges and structures and machines.

CONSTRUCTION AND DRAMATICS

The writer believes that not enough has been said about the possibilities of exercising more even than the dramatic instinct through theatricals. He remembers how once he started out with a group of young folks to give a pantomime of Hiawatha. The boys were to do the acting while he read part of the poem aloud. This seemed to be such an easy thing to do that they had not planned to have the preparations last more than a month, but they took all winter. The boys got so interested in making the costumes and painting the scenery that they worked enthusiastically week after week in doing so. They made their costumes out of brown cambric or denim, which was easily fringed. Their moccasins were made of the same material, and beads were liberally used on the moccasins and the bracelets. "Scalps" were made of old switches of false hair, and the blades of the tomahawks were very realistic with red paint. They secured old Christmas trees from the public gardens, they set up a tent of their own devising, they had a camp fire, lighted by red electric bulbs; they had scenery of their own painting and they even had a moon of their own which rose more or less spasmodically. When the boys put on their warpaint and performed their dance, to an Indian chant of their own invention, under red fire, they were positively gruesome, and the dramatic climax of Hiawatha's wedding was glorious to the extreme. Evidently, in these exercises it was not the dramatic instinct alone that counted, though that was central throughout, but the gang spirit was behind it all, and the handicraft instinct became involved, while music, art and the love of literature all found their place.

DRAWING

It has been questioned whether drawing can be reckoned as a play of children. Is it not rather an art? But

Groos thinks not. And he gives three charming incidents which seem to prove his point that it is the play-spirit which inspires the early endeavors to be pictorial.

"The child plays with the figures he has drawn as with dolls, and that gives us a most attractive picture of his capacity for illusion. Marie G——, when 4½ years old, wanted to draw a Holy Family. First came a kneeling figure, whose position was most precarious—his knees would not bend properly, and for reverently folded hands there was a confusion of crossing lines. The little artist cried with annoyance: 'The naughty child doesn't want to kneel. Joseph will be angry with him because he won't kneel and say his prayers; he is stamping and scolding. You naughty child, won't you kneel now and pray?' In the meantime, she made Joseph (asking if he wore trousers), with his foot raised to stamp on the ground, and then came the kneeling figure—a good child now, at last."

The overwhelming preference among young artists for the human figure adds strength to the belief that a child's drawing is to its maker only a sort of doll.

We have seen that the desire to change and rearrange things is a very common quality of play. That quality is illustrated in Groos's second story: "Baldwin's little girl began to build a church from blocks after a picture. When she laid the foundation, suddenly her face lights up and she begins to depart from the model. On being reminded by her father that churches are not built in that way, she answers, 'Oh, no; I am making an animal with a head and a tail and four legs.' And, full of pride in her new discovery, she returns to her work of art, which is no longer a church, but has been turned into an animal."

And surely there can be no doubt of the play-spirit in the following story: "A child observed by Perez had learned to draw a locomotive, and was so charmed with the accomplishment that he did not want to draw any-

thing else. One day his grandmother wanted him to make a portrait of her, and what did the boy do but draw a locomotive with a first-class carriage attached, and his grandmother's head protruding from one of the windows."

PLASTIC PLAY

Most children are born sculptors. Modeling with various soft materials is one of the most delightful and educative forms of play. There is opportunity for it indoors as well as outdoors. Miss Patty Rodman says: "Modeling in colored clay is an excellent substitute for making mud pies, and the child will need no urging to make bread, cakes and balls of the clay. Let the clay be used only in the house, for the sand pile and the mud cake have their part to play in the outdoor life. The muscles of the hands, which should be used frequently, are developed by this form of play. The larger muscles of the hands and arms must have reached a certain stage of development before they are ready to attempt the finer work, requiring the use of any sort of tool."

Modeling clay comes in brick and powder forms. To prepare either brick or powder, place in a clean cloth and soak in water until soft enough to knead, which it may be in four or five hours. After a few times the preparation of clay will not seem such a great task, and when once in shape may be used over and over again, each time leaving the clay ready for use in the crock. Do not forget to keep some of the objects made by the children. A coat of enamel paint will preserve them, and make flower pots and bowls water-tight. The nursery cabinet, with its display of such kinds of work, is the children's treasure house.

Perhaps even more satisfactory for nursery and playroom use, where it is not considered essential to save the finished product, is plasticine, a soft vegetable substance,

sanitary, and not subject to hardening, or Bradley's composite clay, which comes in several pleasant tints. This may be used over and over as often as desired.

A homely substitute may be made by the following recipe: The paste consists of half as much salt as flour, mixed with as little water as possible and kneaded into a sort of dough. This forms a very clean and plastic substance for children's play.

Newspapers or blotting paper soaked till they are pulp make a substitute for the pulp which may be bought from paper mills where writing paper is manufactured. These are used a great deal for making pulp maps. Even better is a pulp made by soaking and macerating a large sheet of blotting paper, and then mixing the mass with a paste made of equal parts of flour and cornstarch.

Other less satisfactory plastic materials are mud, putty and wax.

The authors of "Occupations for Little Fingers" say: "It is not necessary to have many tools for this simple work. Knitting-needles, hairpins, wooden toothpicks, slate pencils and small pieces of string or wire will be found of much help. The handle of a spoon makes a good tool. Kindergarten supply places offer tools for sale; they are helpful, but one can manage without them, if money is not available for the purpose."

As for the care of clay in the playroom, Bertha Johnston suggests: "Take a yard of table oilcloth and sew tapes to the corners so long that the oilcloth may be tied to a table and thus held smooth and firm. When not in use, keep rolled up on a curtain pole, broom handle or dowel. This preserves it from untimely cracking. Upon this oilcloth the child can easily work with the clay, and the small pieces which may stick to it are readily wiped off with a damp cloth. If preferred, a small board about a foot square may be used instead of oilcloth. The child soon learns not to scatter the pieces.

It is well for him to wear a little apron when making his small works of art. When finished with the clay, let him remove as much as possible from the hands as a rule; what remains may be rubbed away with a brisk clapping of the hands, or is washed off very readily."

There are a number of elementary manuals of clay modeling, but most of them err either by giving too minute directions and so developing dexterity at the expense of originality, or by suggesting too much for the teacher to do. The mother should offer only the most simple suggestions, of which the following will be a sample, and then encourage the child to tell his stories and make his playthings according to his own notions. Skill and form will come naturally later.

If his first impulse is to pound and thump the clay, show the child how pretty things may be made by gently pressing and molding the clay between thumb and fingers. If he is still interested in pounding, show him how to make a sphere by rolling the clay between the palms; and then by striking it four times hard against the table it is transformed into a rough sort of cube, which further effort will improve.

If you see that he is rolling the clay into long lengths, suggest that he make a snake or links of a chain.

"Older children may be shown how to roll it with the palm into long, slender cylinders. Then coil these round and round spirally upon themselves, and so build up a jar, as certain primitive races do. Then smooth it outside and inside until it is well shaped."

Bowls and crude vases are easily made, and these when dried may be painted and used to hold matches or pencils.

Sometimes, to stir the imagination, break off a rough piece of clay and ask the child if it looks like anything to him. If it suggests a bird or fish or fruit, see if he can make it more nearly perfect. Grace L. Brown sug-

gests that interest in marbles is enhanced by painting them with water-color paints after the clay has dried, and coating them with a thin covering of white shellac to give them a gloss; and that beads (which are strung with a needle and string while moist) can be made very attractive by variations of form and color.

The children who thus make crude efforts to express the beautiful gain in power little by little, and will have added capacity to appreciate the works of art to be seen in every gallery. They will gain in discrimination as to what is really beautiful and will know how to choose those decorations and ornaments which will make their homes truly artistic.

Clay lends itself so readily to the slightest turn of thought, and is so easily employed by the smallest pair of hands, that it is one of the best materials to give to the little child. He soon learns to tell with it what he may be able to say in no other way.

When ready to put away, break into small pieces, put the pieces together, knead a little until made into a mass, punch a few holes in the mass, fill these with water, put into a stone jar and cover with a damp cloth. Or put the clay into a cloth, dampen, and then, twisting the four corners of the cloth together, drop the mass on the floor. Do this several times and it will be found welded together. Then put into the stone jar. Disinfect clay by exposing to sunshine.

LARGE CONSTRUCTION

If the reader will look over again the list of favorite articles made by boys, he will note that almost every one is of considerable size. The conception that because children are small themselves they like little toys has been proven erroneous. They want practical toys. As we have seen, from one-fourth to one-third of the toys made by boys consist of things that will "go." A few

years ago the playgrounds of Chicago were almost emptied after an Italian boy invented the skatemobile, and it is said that 10,000 of them were constructed by children and were in active operation within less than a month. The experience of those having charge of evening clubs for street boys is that they have little patience with sloyd, and that while they are always glad to make articles of utility, such as cupboards, ironing boards and tabourettes, they rise to the greatest heights of enthusiasm when they are given opportunity to fashion some instrument for play. It is not so true that the constructive work of girls consists of things that are large. Yet there is evidence to show that if they were not living up to the tradition that sewing is woman's chief end in life, they would respond gladly to opportunities to do large constructive work in the way of playthings.

The moral is that one of the least expensive and most satisfactory gifts to the boy is a good set of tools, and that with these should come plenty of rough, second-hand soft wood lumber. Our expectation should be that boys who have opportunity will, as they always have, rejoice in the building of shacks, slides, bridges, rafts and tree houses, the digging of caves and the setting up and manipulating of telegraphs and wireless apparatus. The amount of time, energy and thoughtfulness which goes into a tree-house or a woodland castle is extraordinary, and results in a development of initiative and self-reliance and effectiveness which is most gratifying. Dan Beard's and Neely Hall's book are full of suggestions, if they are needed, for putting rapidly together these pieces of craftsmanship, while Harris Moore has written an excellent book on "Manual Training Toys" which gives working drawings for more scientific constructive projects, in the way of buzzers, tops, guns, whistles, water wheels, boats, etc. These books are named in the bibliography.

XVII.

GAMES

While the word play includes games, so that we speak of "playing games," games are really only play that is organized under rules. Unorganized play, like playing house, horse, railroad, etc., is more valuable to the young child than organized games, because, being unbounded by permanent rules, he can change his procedure at any time and introduce all of his own originality. But games have value later, because they teach fairness and considerateness, venture and self-control, team-play and self-sacrifice. Games are the most practicable form of play for large numbers of children and for children's parties.

No doubt the child who is kept too long in mere free play loses by persistent training in individuality something of the capacity to share and to act conjointly. The greater danger today, however, seems to be that young children, and especially girls, shall be exposed too soon to what Mr. Lee calls "the hard, dry, fierce competition which may be appropriate to college games." To this peril some playmasters and some schoolmasters have already succumbed. We want, for a longer period than we have realized, "roly-poly games," full of music and laughter, such as Oats, Peas, Beans and Barley Grow, Lads and Lasses, How Do You Do, My Partner? Dance, Dear Partner Mine, I See You, Would You Know How Does the Farmer? Soldier Boy, etc., and running games like Hill Dill, played by the court ladies in the days of Queen Elizabeth. Newell even quotes with apparent approval an early Nineteenth Century "Manual of Games of Society" which recommends kissing games, because

of their merriment, diversity and graciousness, whose "caresses can alarm neither modesty nor prudence, since a kiss in honor given and taken before many witnesses is often an act of propriety." The essential thing is to keep children as long as possible from games which call upon precocity of body, spirit or will.

Miss Jessie H. Bancroft, whose handbook of games is our best and most thorough guide, has summed up the development of the game-interests of children as follows:

"The little child of six years enjoys particularly games in which there is much repetition, as in most of the singing games; games involving impersonation, appealing to his imagination and dramatic sense, as where he becomes a mouse, a fox, a sheepfold, a farmer, etc.; or games of simple chase (one chaser for one runner), as distinguished from the group-chasing of a few years later. His games are of short duration, reaching their climax quickly and making but slight demand on powers of attention and physical endurance; they require but little skill and have very few, if any, rules, besides the mere question of 'taking turns.' In short, they are the games suited to undeveloped powers in almost every particular but that of imagination.

"Two or three years later these games are apt to seem 'babyish' to a child and to lose interest for him. His games then work through a longer evolution before reaching their climax, as where an entire group of players instead of one has to be caught before the game is won, as in Red Lion, Pom Pom Pull-away, etc. He can watch more points of interest at once than formerly, and chooses between several different modes of play, as in Prisoners' Base. He gives 'dares,' runs risks of being caught, and exercises his courage in many ways. He uses individual initiative instead of merely playing in his turn. This is the age of 'nominies,' in which the individual player hurls defiance at his opponents with set formulas, usually in rhyme. Players at this time band together in many of

their games in opposing groups, 'choosing sides'—the first simple beginning of team play. Neuro-muscular skill increases, as shown in ball play and in agile dodging. Endurance for running is greater.

"When a child is about eleven or twelve years of age, some of these characteristics decline and others equally pronounced take their place. 'Nominies' disappear and games of simple chase (tag games) decline in interest. Races and other competitive forms of running become more strenuous, indicating a laudable instinct to increase thereby the muscular power of the heart, at a time when its growth is much greater proportionately than that of the arteries, and the blood pressure is consequently greater. A very marked feature from now on is the closer organization of groups into what is called team play. Team play bears to the simpler group play which precedes it an analogous relation in some respects to that between modern and primitive warfare. In primitive warfare the action of the participants was homogeneous; that is, each combatant performed the same kind of service as did every other combatant, and largely on individual initiative. The 'clash of battle and the clang of arms' meant an individual contest for every man engaged. In contrast to this there is, in modern warfare, a distribution of functions, some combatants performing one kind of service and others another, all working together to the common end. In the higher team organization of Basket Ball, Baseball, Football, there is such a distribution of functions, some players being forwards, some throwers, some guards, etc., though these parts are often taken in rotation by the different players. The strongest characteristic of team play is the co-operation whereby, for instance, a ball is passed to the best thrower, or the player having the most advantageous position for making a goal. A player who would gain glory for himself by making a sensational play at the risk of losing for his

team does not possess the team spirit. The traits of character required and cultivated by good team work are invaluable in business and social life. They are among the best possible traits of character. This class of games makes maximal demands upon perceptive powers and ability to react quickly and accurately upon rapidly shifting conditions, requiring quick reasoning and judgment. Organization play of this sort begins to acquire a decided interest at about eleven or twelve years of age, reaches a strong development in the high schools and continues through college and adult life."

As this is a manual of play rather than of games, it may be enough to classify games according to their nature. We refer those who wish for the detailed rules of special games to such handbooks as those of Miss Bancroft, Miss Wells, the Spalding series and others mentioned in the references at the end of this book.

All games seem to fall under the following general divisions and subdivisions:

I. Games of Physical Activity.
    1. Individual Games.
        Track athletics
        Games of chase, concealment and capture.
        Games of quick sight
    2. Team Games.
        Formation and drill
        Contests
        Dramatic games
        Dancing
        Singing games
        Games of ball

II. Games of Alert Thought.
    Guessing games
    Games of humor, "forfeits," "sells," etc.

III. Table Games.
    Games of chance
    Games of skill

This classification is not wholly accurate. Games of chance may be played by sides, but since the individual chase is the significant feature, they may be regarded as individual. Familiar illustrations of the various classes may be given:

Of the individual games of athletics: Running, jumping and hurdling.

Of the individual games of quick sight: Archery, Wink, Up Jenkins.

Of the team games of formation and drill: Skin the Snake, Over and Under Relay.

Of team contests: Tug of War.

Of dramatic games: Charades.

Of dancing: The Virginia Reel, Folk-Dancing, etc.

Of singing games: The Farmer in the Dell and Did You Ever See a Lassie?

Of team games of ball: Football, Baseball, Indoor Baseball, Medicine Ball, etc.

Of guessing games: Beast, Bird or Fish, Jacob and Rachel.

Of games of humor: Poor Pussy, Hottentot Tackle, Walking Spanish.

Of table games—Games of Chance: Backgammon, Old Maid, Authors. Games of Skill: Whist, Five Hundred, Chess.

XVIII.

OUTDOOR PLAY

DOOR YARD PLAY

Outdoor play does not, in itself, differ materially from indoor play. The child at first takes out of doors the plays which he has enjoyed indoors, but soon the larger opportunity for free movement and making a noise and the attractive objects which Nature furnishes become a powerful stimulus to a greater variety of play. The first introduction to outdoor play is play upon the porch, which is a portico to outdoors as well as indoors. Then comes play in the yard, which involves oftentimes a larger sand pile, a chance to run and jump and opportunity to play with pets. This in turn leads to play upon larger spaces. Play among the grass and trees at once suggests to the child new opportunities for the expression of imagination. When the child sets his dolls in the grass, the grasses and tall weeds proportionately seem like forests, and it becomes natural at once to imagine a fairy land in which the dolls are the characters. Then the stones will become precipices, the holes magic caves, the brooklets great rivers and the pools ponds and inland seas. A shingle is soon transformed into a boat, a long piece of cord makes an overhead trolley for a ferry, and a stiff envelope a mast for a sailing vessel. From this time forth commerce develops from the rock on one bank to the log upon the other, and acorns and small stones are transformed into freight. As children grow older and are permitted to go further from home, planks nailed together are made into rafts, and they themselves become passengers and pilots.

THREE MIGHTY HUNTERS

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HOOPS

The hoop is a humble toy, but a valuable one. Its liveliness causes it to be an excellent substitute for the horse and an admirable instrument for war games and chasing plays. Children need plenty of space for this game and plenty of players. In hoop charging, two players start their hoops from opposite ends of the playground and each tries to meet and knock over his opponent's hoop. The one who succeeds counts a point. In hoop tournaments, the players divide themselves into equal sides, each side arranging itself in a line facing the other. At a signal the two sides rush forward, each player trying to drive his hoop against that of another on the opposite side, and, without touching either his own or his opponent's hoop with his hands, to get his own into the home previously occupied by the other side. The side which gets the most hoops across wins the game. In the game called "Posting," the players stand in a large circle, some yards apart, their separate "stations" being marked by a stick or a stone. Number 1 has all the hoops, and starts the game by running toward her next neighbor, rolling the first hoop as she goes. When half way she stops, gives the hoop an extra push and runs back to her station for the next hoop. Meanwhile Number 2 has started on with the first, which she bowls to Number 3; but she must be back in time to receive the second. Thus, one by one, all the hoops are set in motion, each player running backward and forward between her next neighbor and her own station. With care and skill the hoops may be kept going for some time, but a single mistake means the end of "posting," for where *all* the hoops are in motion it is not possible to make up any lost time. A more skillful game is called "Turnpikes." In this game a course is marked out on the field, and, at a certain distance apart, short sticks, with an inch or two of space

between them, are stuck side by side into the ground. These are "turnpikes," and if no sticks are handy, bricks or stones may be used instead. The players take hoops and bowl them around the course, steering them through the turnpikes; but should they, in passing on either side, touch one of the pikes, it will count as a mark against them. When the course has been traveled over three times, the number of bad marks against each player is counted, and the one with the fewest marks is the winner. The players must not walk, and should not go slower than a trot.

SCOUTING PLAYS

Ernest Thompson Seton has invented some attractive games in which the outdoor instincts of boys are exercised. One which he calls a "Deer Hunt" consists of shooting arrows in the woods at a stuffed figure of a deer. Another, which he calls "Hunting the Great Sturgeon," consists of aiming a lance from a floating boat at a huge log which may quite roughly represent a sturgeon. In still a third game, the boys tilt with each other from boats with long staves tipped with boat sponges. A favorite sport at picnics is "Hunting the Treasure." The leader conceals a box of candy, perhaps, in the woods. He gives the company of boys and girls directions by which they may trace this treasure; so many paces from a given point in a given direction; so many paces in a different direction; the detection of certain signs left upon trees or bushes, and finally a hunt with no directions within a final circle of fifty paces in diameter, inside which the treasure is concealed.

Outdoor play ought to mean more than freedom of space which the out-of-doors opportunity affords. It should mean actual contact with Nature. This should come in time, as the girls learn to make daisy chains and to set up miniature housekeeping under a gnarled

old apple tree, and as the boys build houses, dig caves, and with their companions erect shacks in the woods. The Boy Scouts of America have recently been presenting to hundreds of thousands of boys a wonderfully varied and carefully thought-out system of outdoor play which brings the boys into direct contact with Nature and gives them opportunity, under the guise of imitators of their pioneer forefathers, to have most wholesome relations with earth, air and water. The training in quickness of sight, in learning to find their way and to take care of themselves, both with meager equipment and in special emergencies, and the discipline in specific preparation of body and mind for overcoming difficulties, bids fair to restore to the world a generation of Americans to whom the face of Nature is no longer strange. A similar service, specially worked out for girls, has been afforded by the Camp Fire Girls.

But Mr. Howells is, no doubt, right when he tells us that Nature is loved by a child not for its beauty, but for its uses.

"I have often read in stories of boys who were fond of nature, and loved her sublimity and beauty, but I do not believe boys are ever naturally fond of nature. They want to make use of the woods and fields and rivers; and when they become men they find these aspects of nature endeared to them by association, and so they think that they were dear for their own sakes; but the taste for Nature is as purely acquired as the taste for poetry or the taste for tomatoes."

CAMPING

The most valuable type of outdoor play is *camping.* Here is opportunity for consecutive scouting, in which a company of boys actually live together under primitive conditions. The prerequisite for real camping is simplicity of life. A camp where the boys live in cabins

and have all their work done for them by servants is a little more wholesome than staying at home, but not much. Ernest Thompson Seton has repeatedly taken a large company of boys out into the woods with almost no equipment, except the clothes on their backs and a minimum of tools and provisions, and has shown them that it is possible for a man to get his living off Nature. George W. Hinckley has made it his custom for many years to take boys into the Maine woods. During these camping and hiking trips absolute simplicity was insisted upon.

"These boys slept on beds of boughs; from soon after dusk until sunrise they were as motionless as logs and as unconscious; they woke each morning to a new day of conquest. If the larder was empty, more fish must be caught; if more than was needed were caught and cooked, the hole in the ground covered with green boughs kept them to cook till the next day; if the anchor-rope was broken, it must be spliced, and there was a way to do it; when the anchor was finally lost a substitute had to be provided; when the oar-lock dropped overboard a make-shift had to be adopted; when the tent leaked without apparent reason the cause had to be searched out in the night, and the offending twig, which, made heavy by dampness, rested upon the canvas, had to be removed from the overhanging branch; when the rain shortened the tent ropes and pulled the stakes out of the ground, threatening to let the canvas down over their heads, they learned by experience the wisdom of attending to tent ropes in time; when the flood came in the night, and, to their surprise, the trench around the tent filled with rain water and overflowed to their bough beds, it took them a long time to discover that a stone had in some way been rolled into the trench and had caused the trouble; when the kindlings, which could easily have been put under the tent before dark, were water-soaked in the morning, and in all the land

—in all their little woodsy-world—there was not a dry sliver or shaving, they learned two things; first, not to get caught in that way again; and second, what to do if they did.

"They learned that there are two ways of washing dishes in camp; first, to use hot water, or second, to take them to the shore and give them a scrubbing with sand and mud; that matches cannot be kept dry and serviceable in a pocket, and that instead of a paper box an empty bottle with a cork is always a safe receptacle for them; that in the dark in a strange place one can find the matches if they are kept beside a ticking watch, for the tick guides; that the time to fish is before 7 o'clock in the morning or after 4 o'clock in the afternoon; that there are ways of knowing what o'clock it is without clock or watch, if the sun be shining, and other things more than I need to mention.

"They were in touch with nature; life was full of interest and profit; the camp experiences were a factor in the development of character. They were acquiring habits of observation; they were learning to do things when they needed to be done; they were becoming self-confident, self-reliant and efficient. They did things, working on them till they were done, even though the sun had set and the day had been long. Somehow, it is the long-day men who have accomplished in this world the things that have lived; eight-hour men may be good machines, but they do not achieve. If the day comes when no man will labor or study beyond eight hours per day, the world's progress will be at a perpetual end; there will be no further achievement.

"Camp life develops the achieving ability; it is the basis of ruggedness; it is without an equal in stimulating manly qualities in boys."

The family camp is the simplest development of the new application of the wholesomeness of outdoor life. So much more desirable is the summer life when

the whole family keeps together, even for the poor family, than the charity of "country week," when children are sent away from their parents, that it is strange that philanthropy has not made more easily possible the transformation of unoccupied beaches and ponds and forests near our great cities. A recent announcement is made that a stretch of beautiful upland has been purchased and set apart by the city of Los Angeles, upon a mountain about fifty miles from the city, to which special arrangement for inexpensive access has been made, where families in moderate circumstances may enjoy together what has hitherto been only the privilege of the favored few.

The possibilities of a neighborhood camp of boys or girls are so easy that it is strange that neighbors and family churches do not co-operate more frequently in this direction. Such a camp has the advantage of bringing together groups of young folks who are of the same age and who already know each other, and who can usually secure both the small amount of money and a competent volunteer leader for the conduct of such an outing. The author has, on more than a half-dozen occasions, conducted such camps, numbering from a dozen to thirty boys. By borrowing tents and boats the total expense has been kept down to from $2.00 to $3.50 a week for each individual. By finding a location near the city and yet somewhat secluded, and not far from the milkman, fruiterer and baker, it is possible to carry such a camp without a professional cook. The boys work in squads, each in turn prepares and serves the food, takes care of the tents and ground and arranges for games and doing errands. It is a good idea to invite the mothers down after about three days, when they will appear in large numbers, bringing much appreciated home cooking. Fathers will often in turn spend a night with their sons, and a climax to such a wholesome camp is a picnic for all the friends of the campers.

The essentials for a good camp, as enumerated by Mr. E. M. Robinson, International Secretary of the Y. M. C. A. for boys' work, are as follows:

1. Good water for drinking, cooking, and washing.
2. A body of water for fishing, boating, swimming, bathing and going about.
3. A wooded tract for roaming, hunting, for shade, for wood construction.
4. An open field for games and sun dryings.
5. Sleeping accommodations: tents, a log cabin, deserted house, under a boat.
6. Good drainage for tents, for sanitary purposes.
7. Good outlook, scenery.
8. Seclusion which allows a free dress and manner of living.
9. An agreeable personnel.
10. Discipline, allotment of labor and privilege, freedom.
11. Good climatic conditions.
12. Camp fire.
13. Abundance of good food.
14. Suitable clothing to rough it and be comfortable.
15. Communication with civilization.
16. Being away from home and home habits.
17. Abundant activity and great quantities of rest.
18. New things of interest to claim the attention.

Mr. Hinckley estimates that nearly 500,000 American boys camp out every summer. It is a healthy trend. If the estimate be anywhere near correct, it promises well for the sturdiness and self-reliance of the men of the future.

XIX.

PLAY FOR GIRLS

BOYS' AND GIRLS' PLAY CONTRASTED

Croswell made a study of fifty favorites among the amusements of Worcester school children in the elementary grades, and discovered the following interesting comparison of the difference between boys and girls as to their favorite plays. These are the first ten in interest:

	Boys	Girls
1.	Ball	Dolls
2.	Marbles	Sleds
3.	Sleds	Jumping rope
4.	Skates	Tag
5.	Football	Hide and seek
6.	Tag	Skates
7.	Relievo	Ball
8.	Hockey, etc.	House
9.	Checkers	Jack-stones
10.	Hide and seek	School

It will be noticed that of these ten favorites among boys, nine are plays of physical activity, and of those among girls, six. There were four sports which both boys and girls enjoy, sleds and skates in somewhat equal proportion; but balls were the first choice among boys and only seventh among girls, while hide and seek was fifth with girls and tenth with boys. Of the fifty games which Croswell studied, eleven were enjoyed by boys and girls in common. In general, he found that boys played more games involving physical action and rivalry, while girls enjoyed more the plays imitative of the occupations of adult life. In another

place he, perhaps, states the same fact in another way, by saying that the play of boys is predominantly energy-expending, and that of girls, energy-cónserving.

It is very noticeable that boys play fewer games than do girls, but play them all the time, while girls play more games than boys, but play them less eagerly and continuously. For example, 69% of boys were discovered by another questionaire to be enthusiastic about baseball and 56% about football, while the largest enthusiastic interest of girls was only 28 7-10%, who were interested in dolls. In general, this seems to be accounted for by the fact that boys are more capable of organized social play than are girls. Up to about 13 or 14, so Joseph Lee tells us, the girls should play very much the same as boys do, and should be treated practically the same. It is especially important that girls from 11 to 14, that is to say, in the preadolescent period, should be encouraged to play lively games. Those are the decisive years, and can make all the difference between strong, healthy women on the one hand or the victims of premature young ladyhood on the other. They care most for running games, like white-men-and-Indians, high spy, prisoners' base, and these seem best suited to them physically. Basket ball and tennis are good games for girls if the competitive element is not too strongly present.

FAVORITE PLAYS OF GIRLS

Miss Elizabeth Burchenal has had close experience with girls as instructor of athletics for the Board of Education in New York City. She presented a list of exercises which are favorites of older girls to a man of national prominence in physical education, who is also an authority in the mechanics of exercise. Upon this list he made the following classifications:

(*a*) "Exercises to which the build of the average matured girl is adapted from a mechanical point of view:

Canoeing
Dancing
Horseback riding (both cross and side saddle)
Rowing
Running
Skating
Swimming
Walking

(*b*) "Exercises which are suited to the muscular strength and endurance of the average matured girl:

Archery
Basket ball (women's rules)
Field hockey
Golf
High jumping
Indoor baseball (played when possible in the open air)
Lacross
Low hurdles
Putting 6-lb. shot
Running from 100 to 400 yards
Tennis
Throwing base and basket ball

(*c*) "Exercise which would tend to keep her normal and healthy and would be of benefit to her later as a mother:

Canoeing
Dancing
Rowing
Running
Swimming
Walking"

DESIRABLE PLAYS FOR GIRLS

After compiling all the answers to her questionaire, she arranged the different exercises in five groups as follows:

For the Mature Girl

1. *Condemned*

Broad jump
High jump (in competition)
Pole vaulting

2. *Doubtful*

High jump
Running more than 100 yards (in competition)
Weight throwing

3. *Safe*

Archery
Ball throwing
Basket ball (women's rules)
Climbing
Coasting
Dancing
Field hockey
Golf
Horseback riding (cross and side saddle)
Indoor baseball
Rowing
Running
Swimming
Walking

For the Immature Girl

1. *Condemned*

Pole vaulting
Running more than 100 yards
Weight throwing

2. *Doubtful*

Basket ball
Field hockey

3. *Safe*

Archery
Ball throwing
Broad and high jump (not in competition)
Climbing
Dancing
Horseback riding (cross saddle)
Low hurdles
Paddling
Rowing
Running (not in intense competition)
Skating
Swimming
Tennis
Walking

4. *Especially beneficial and suitable*

Climbing
Dancing
Jumping (in moderation and not in competition)
Running (in moderation)
Skating
Swimming
Walking

5. *Best loved, most commonly practiced and with greatest primitive appeal*

Dancing (greatest unanimity of opinion in this answer)

Other favorites:

Basket ball
Climbing
Jumping rope
Running games
Swinging
Swimming
Tennis

Outside of the essentially out-of-door, which are practically barred to the masses, this gives us the following:

Ball throwing
Climbing
Dancing
Jumping (in moderation)
Low hurdles (in moderation)
Running (in moderation)
Skating
Swimming
Walking

The following are some of the events recommended by a special committee of the Playground Association of America:

(a) For the immature girl—archery, ball throwing, folk dancing, low hurdle racing, running short distances, rowing, skating swimming, tennis and walking.

(b) For the mature girl—the same events as above, plus basket ball, climbing, field hockey and indoor baseball.

Other events used with satisfactory results are the potato race, Indian club race and volley ball.

GIRLS' ATHLETICS

Miss Burchenal believes that boys' athletics and girls' athletics serve two different purposes: for boys, primarily as a necessary outlet for their inherited instinct for fighting; for girls, as a substitute for the natural, wholesome, exhilarating activities which are necessary to health and happiness, and of which convention and dress and resulting unnatural habits have deprived her. For this reason she believes that girls' athletics cannot be approached from the man's point of view; that the combative element should be entirely subordinated. She says this may be done in three ways.

1. In running and hurdling, by making them relay events only.
2. In jumping, dancing, swimming, skating and climbing, by working for form.
3. In basket ball and other team games, by making them games of wit and agility played for the fun of it, rather than of brute force, personal contact and played for the sake of winning, and by abolishing inter-scholastic match games.

In conclusion, she recommends:

1. That athletics for the average girl be encouraged.
2. That the fighting element be subordinated.
3. That proper safeguards be made against injury.
4. That this difference be made between boys' and girls' athletics—let the former be for fighting, the latter for sport.

DANCING

The difficulty in treating the subject of play for bigger girls (over 14) is that nobody knows much about it. One thing seems to be established, namely, that they prefer dancing to any other form of play.

Speaking of dancing, the favorite play of adolescent girls, how splendid it would be if we could have a revival of the old folk-dances! What grand training in grace and beauty would be a return to the ancient Greek individual dances, in which physical contact between dancers is reduced to a minimum! Here, it seems to me, is a chance for infinitely more intelligence and personal gracefulness than there is when a chance couple spins round and round on the floor without any special object except to keep time with the music of a piano or violin.

I see that teachers of physical training in schools are giving some attention to this matter, and well they may! Possibly you have read of the new art called eurhythmics, which has to do with the development of more beautiful bodies. I believe it is one of the things which is going to make the world a better place to live in.

Perhaps eurhythmics has a larger message for girls than even folk-dancing, but teachers of physical training are reminding us that it is often the overstrained condition of high school girls which makes the excessive demand for games and dancing.

Mind and Body for January, 1914, has a thoughtful article by Mabel McN. Wright discussing the relative value of games and dances to the gymnasium program of high school girls. She found that 40% of girls in their high school years enjoy play rather than calisthenics. One girl's testimony was typical: "I get the most benefit from games because then I am happy and can forget the toil of the day." The author, however, finds that this interest in play and dancing is at least largely due to the unwholesome nervous condition [redacted] *the girls.* She says:

"The average girl is not in condition to do good work in the gymnasium where there is any special demand made upon the attentive powers.

1st. Because she is overworked mentally and physically, not necessarily because the assignment is too heavy, but because of faulty mental habits, and poor management of time.

2nd. Because she has not within 50 per cent the amount of physical recreation necessary to offset the fatigue and strain incident to the life of a high school girl.

3rd. The time for mental recreation is often unwisely spent in idle pleasures which incapacitate the mind for effective work.

The pupil is usually either in a state of high nervous tension due to work and worry or passive mentally, while physically there is a similar condition, either a strong desire to throw off all inhibitions and let down or a sluggish condition quite foreign to exertion of any kind. Dissatisfied with the routine of work and study, it is only to be expected that the pupil will choose and apparently find the greatest benefit from the type of work that is fundamental in its appeal, and requires little conscious effort in its performance. This explains the popularity of games and dancing from the pupil's standpoint."

Her own conviction is that, with girls in a normal physical and nervous condition, dancing is ineffective in comparison with scientific gymnastics in securing positive results.

"It is true the child needs play, even more perhaps than all other forms of exercise and dancing," but "the real mission of the gymnastic lesson is something more than 'to cheer one up,' 'to make you forget the toil of the day,' is clear to our profession, but not necessarily so to the pupils or even to many educators. We do need far more recreative work and time must be allowed for this, but we also need more exercises for poise and control."

OLDER GIRLS DO NOT PLAY

Curtis calls attention to the fact that at the time when boys begin the great team-games of baseball and football, girls almost wholly cease to play. If play has the value in human life which we believe it has, it is certainly unfortunate that half the human race should lose the play habit and the play spirit. Just at the dawn of the age of romance and adventure, the girl ought to engage in plays in which those two phases of life are strongly emphasized. Our gymnasiums are developing many lively games that are of interest to older girls, such as volley ball, indoor baseball, captain ball, etc. The Camp Fire Girls of America and the Queens of Avalon, with their exaltation of the romance of housewifery, seem destined to fill a large place in developing, through play, other activities which are as useful as they are charming. Those who have had to do with girls in social settlements in the city have found that a large number of them are engaged during the day in prosaic occupations and respond eagerly to the opportunity to exercise the dramatic instinct by the preparation and performance of plays.

"Just at present," says Annie Winsor Allen, "girls are especial sufferers from unsuitable amusements. Much harm comes from the notion that they may do with impunity whatever the boys do without injury. But they cannot. They are not like boys. They are much more excitable; they are more personally sensitive in body and spirit; and more socially affectable, because their nervous centers are more completely interactive. Public athletic competitions, for instance, well conducted, may sometimes be good for boys over 14, but they are altogether bad for girls. The eagerness for winning and the excitement of publicity are both demoralizing to them. Again, private athletic sports, while they are good for girls who conduct themselves

like girls, are not good for girls who conduct themselves like boys—not good either for their health or for their inner selves. Lunch parties and dinner parties are doubtless very good fun to girls in their early teens. Scarcely older than children, they have not yet outgrown the zest of playing at being grown up. But apart from the gastronomical joys, the real pleasure of such parties consists in conversation, and conversation has significance and value only for the experienced mind, which can discern underlying, unexpressed thoughts and motives. Such experience can be got not from the touch-and-go intercourse of never-so-many gregarious occasions, but from the long leisures of individual and intimate companionships. Children who spend much time in company have little time for intimacy. Dancing parties, to be sure, have the advantage of vigorous exercise and lively comradeship; but in their ordinary form they have the disadvantage of late hours and artificial ambitions. House parties may be wholesome, but usually they are the opportunity for careless manners and irresponsible familiarities with mere acquaintances."

THE PLAY NEEDS OF GIRLS

The play opportunities and needs of our girls are by no means yet realized. "Play for girls," says Mrs. Frank M. Roessing, "is not in any sense covered by athletics, and it is often not even suggested by gymnastic work nor by the popular folk dances now so generally used in the playground system. Gymnastic drills and dancing are indeed highly valuable and give much needed practice in rhythm, grace and many purely physical benefits. Dancing, especially, gives opportunity for the expression of the poetic nature and can be made a positive social and moral agent. But the final goal for a girl is not reached by either dancing or gymnastics. They do not give her freedom of initiative, the

joy of spontaneous movement, nor on the other hand a full sense of group activity as in team work. One thing that we need to do for girls at once is to give them play of the kind that will develop them mentally as well as physically—indeed, mentally more than physically.

The right kind of play for girls will consist in games of all varieties. At first such play will have to be directed. We have so long allowed the imagination of girls to be personal and passive that they show an unwillingness to play and lack the play spirit necessary to begin a game. Many have observed that generally when a teacher leaves a game, no matter how fully organized, the group of girls gradually loses interest and disintegrates. How different is this helplessness from the initiative of a group of boys in a game of basketball, baseball or football. If it is necessary to teach girls the joy of running, skipping, hopping, leaping, let us by all means teach them, but let us be sure that the result is the awakening and cultivation of the joy of unconventionalized self-expression, independence, strength, success. To the coyness of a kitten let her add something of the friskiness of a colt.

There should also be the games involving the encouragement of communal energy, interdependence and that exhilaration which comes from being part of a larger and more powerful unit. Games calling for cooperative effort on the part of a group of individuals are not only typical of the spirit of the times, but one of the best results of team work for girls is its indirect tendency to free them from personal timidity and the fear of being overcome by mere physical strength."

To this end, Mrs. Roessing urges that in every public playground there should be a special director for girls, and that in the home parents should not make the accent of physical difference between girls and boys until adolescence, instead of beginning at infancy. She summarizes her position by saying:

"It is now generally agreed, by playground workers at least, that no group needs the fresh air and sunshine of the playground as much as the girls from 11 to 20 years of age. But when we have enticed them into the grounds it is not enough to let them sit languidly on the benches, or worse, to stand or walk stiffly about for fear of mussing the clean best dress. These girls are always ready to work—the hardest workers of the world, with the longest working hours, are girls and women; tramps and corner loafers, young as well as old, have the honor to belong to the stronger sex. For the complete development of the girls, then, they should have play; open, breezy games, and a game director, not a gymnastic expert, but a game "coach" for girls. Play is the real life of the child, and every girl, as well as every boy, should have this life more abundantly."

An especially warm word of praise must be spoken for the recent revival of camping for girls. Jeannette Marks, author of our best handbook for vacation camping for girls, summarizes the values as follows: "The girl who lives out of doors acquires unlimited resourcefulness. Outdoor life quickens and sharpens the perceptions. And for the girl to have her power of perception sharpened is worth a great deal. The capacity for accurate and quick observation education from books does not always develop. One must go back to nature for that, one must live out in the woods and fields all one can; one must be able to tell the scent of the honeysuckle from the scent of the rose, and know the fragrance of milkweed even before the homely weed is seen, and know spruce, balsam and white pine even as one knows a friend. Eyes must be able to detect the differences not only in colors and shapes of birds, but in their flight, and ears must know every song of wood and field. Then the services of beauty, its music, its color, its form, will be always about us, and Nature's

health and strength and beauty become our own, not only her gaiety and 'vital feelings of delight,' but also her restraint upon weakness and her kindling to the highest life—the life that is spiritual."

XX.

COURTSHIP PLAY

Groos has an interesting chapter upon this subject. He seems to prove that, aside from the personal wooing of lasses by lads, there is such a thing as the social, playful application of the sexual impulse. He instances the self-exhibition so commonly observed among boys in the cub stage, who endeavor by their vigorous but awkward gymnastic and athletic feats to attract the admiration of the girls. He finds also that even young girls express the same impulse, although with this difference, that "man in his wooing makes straight for the goal; woman's efforts are veiled but not hidden under a show of modesty." Man says, "Look, I am thus and so!" Woman says, "I, too, am thus and so, but don't look." This self-expression is seen in children's parties, where it extends to the realm of mental graces. The lad endeavors to express his ability by efforts at humor, while the lass leads him on with mocking words and conceals herself with defensive trifling. Hence arises that alternate seeking and fleeing which we call coquetry, but which has its exemplification in some plays and nearly all forms of dancing. The old-fashioned kissing games, such as Copenhagen and Post-office, are illustrations of the former, while the stately minuet and the dramatic tarantella and the graceful rose dance are illustrations of the latter.

While love-making is inevitable and in the main desirable, it is not, as Joseph Lee so brightly says, "most properly a routine occupation." If it is not to occupy too overwhelming a place in immature life, we must apply to it varied and skillful methods of diversion. Miss

Beulah Kennard believes that girls should pass through a wholesome tom-boy stage; but her experience is that we cannot make tom-boys out of girls unless we catch them young. When, however, young people are budding into manhood and womanhood, is it not a distinct advantage if the first attraction of the sexes to each other can be removed from privacy and exposed through the conventions and established forms of plays and dances? Shall we not thus delay precocity, disarm passion, mitigate "calf love" by pleasant humor and keep the relations between the sexes within the observation and control of the home? Is it not the neglect, unregulation and commercialization of social play between young people which largely accounts for the moral lapses of the immature and ignorant?

The instinct of romantic love, like all other human instincts, is not sole and unrelated. It is associated among boys with fighting, among girls with the maternal instinct and among both with rhythm, comradeship, the sense of beauty and of the joy of life, and even with religion. We cannot, in this brief treatise, go more thoroughly into this interesting subject. These relationships will, however, suggest to the wise parent opportunities in the way of diversion and regulation of what is to the young people themselves largely an unconscious phenomenon, by cultivating among them, when they are together, clean and joyous dances, expressive music, frank and open companionships and competitions, outdoor friendships, an enlightened interest in the beauty of art and of nature, and the joy of festal living, and in religion as a social element of life. And all this may be done informally, naturally and almost exclusively in the spirit and by means of play. Under such safeguards, there is, as Mr. Lee tells us, "no better power in the world than romantic love."

XXI.

PLAYS OF SPECIFIC MORAL VALUE

The play of young children is self-regarding and individually competitive, and is more strongly characterized by such virtues as enthusiasm, creative ability, persistence, patience, resourcefulness and conquest than by fairness, courtesy, consideration and the will to co-operate. On the other hand, the play of older children is co-operative and social, and involves, at least within the limits of one's own partners, courtesy, consideration and self-sacrifice. Humility is, at all ages, a natural product of the playing of games requiring skill. They are almost a panacea for self-conceit, and whoever has a spoiled child on his hands, particularly an only child, can do nothing wiser than to enter him in games where he has much to learn. They are also wholesome for the bookish boy, since they show him that there is at least one realm in which mere intellectual quickness does not carry conquest with it.

Thus there is a certain cycle of virtues, appropriate to the stages of development, which is exercised by play. Some valued graces are woefully lacking. For instance, justice, in the sense of fairness, can hardly be called characteristic of play at any period among American youth. On the other hand, self-abnegation, to an extent which may truly be called heroic, is almost a matter of course with every member of a high school or college team playing the highly organized games of football or baseball.

While we can easily see the general moral values of play, it is difficult to prearrange for direct moral ends. The very essence of play is its spontaneity. To interfere with this is to make it work. "Compulsory pleasure" is

an impossibility. Just as the so-called "educational toys" remind the children too much of school tasks, so the most skilled efforts to stimulate goodness through the manipulation of play are likely to prove a bore to children.

Something may be done, both by precept and example, when children are engaged in imitative play, by showing them the technique of such every-day virtues as orderliness, system and cheerfulness. Meredith Smith cites this illustration: "At one time when a group of kindergarten children were playing with their dolls a number of them laid the dresses just taken off on the floor. After some remark about teaching children to take care of their clothes, I noticed a child quickly pick up his doll's dress and say to himself, 'I'm not going to teach my little girl to throw her things on the floor.' The interesting thing about it was that teaching his little girl meant doing it himself, for it did not seem to occur to him to make any pretense of playing the doll was picking them up."

Mrs. Annie Winsor Allen says that vacancy is the greatest moral peril in the life of children, especially of girls, and she names as three danger-points, Sunday, vacation-time and amusements which are passive in character or which overstimulate the mind until the child becomes blasé. Surely we can, as parents, be alert to prevent these dangers and to provide specific tasks and plays to constitute the expulsive power of a busy affection. It is the experience of many parents that if, by a wise prevision, there is always something pleasant or necessary that beckons at home as soon as school is out, if the summer vacation is wholesomely filled, and if all their children's play keeps them actively busy, most of the moral problems of childhood disappear. It is only into the empty house, the Master said, that seven demons enter to abide.

Let us consider two or three selected virtues whose exercise is possible through play, and study for a moment the present situation and what might be bettered by reasonable and skilful adult influence.

JUSTICE

So strongly does the wish to win overbalance the sense of justice among children that almost no competitive game is possible among them without an umpire. That is the reason that a group of boys about ten to twelve in age spends almost all Saturday morning on a vacant lot doing not much more than getting ready to play. This conscienceless desire of conquest seems to be in the blood. As soon as youngsters are old enough to be sensitive to social influences, we may excuse them by saying that they are only reflecting the American spirit of "success at any price." It is generally believed that English lads have a wholly different ideal impelling the spirit of their play.

Ford Madox Hueffer, an Englishman who has lived in America, tells us that the reason why the Englishman is more sportsmanlike than an American is not because he has a deeper sense of justice, but because it is the habit of his life, in work as well as in play, to be subservient to law. He does not question, when a man is convicted for an offense, as to whether the assigned punishment is just or not. He is content to remember that "it's the law." Though in his games the Englishman has what Mr. Hueffer calls a "fine spirit of wrongheadedness" rather than the finer sense of justice, he instinctively yields to the rules with which tradition has surrounded the particular game which he is playing. It is by this spirit of subservience that the Englishman everywhere abides and makes life practicable, and he learns to do it in his play. This is the reason that "the battle of Waterloo was won on the cricket ground at Eton."

The Rev. Endicott Peabody, of Groton, an American who was educated in England, has recently defined the difference:

"The point is that in America, taking it as a whole, the aim is at fault. In England, the aim is recreation;

in America, it is victory—and especially victory over the institution which is our special rival; if we fail to accomplish that, the season is counted a failure. And so everything is organized with a view to bringing about victory.

"In football the question is how one can beat the rules. I was discussing some new rules with a man who was one of the voluntary coaches of the university, and he told me, 'The fact is, it is a very difficult thing to frame the rules so that eleven men, lying awake nights, can't find loopholes in them.' A university man was teaching our boys football on one occasion, and I saw him instructing a boy how to get his hand in here (illustrating with a grip under the knee) and hold a moment. I shook my head at the coach, and he remarked: 'You don't approve of that, Doctor?' 'Then,' he said to the boy, 'don't do it unless you have to.'

"I never, I think, in my whole experience of baseball, heard any one ask whether a thing was right or not, the only question was what the interpretation of a certain rule governing that play might be; and if the policeman is not on the job, cutting bases, getting in the way of the runner, and all such things are thought to be part of the game.

"It is, I think, not too much to say of many schools and many colleges, that boys are taught to do things dishonorable, for which, if they did them in their studies, they would be expelled from the college or the school.

"In England there is not perfection by any means—the millennium has not come, even in England—but they do have one idea which appeals to the sportsman—athletics exist for purposes of recreation; they are great fun.

"A Rhodes scholar told me that shortly after he went into the college the captain of the football team came to him and said they would like to have him come out to play. He thought he would be subject to a gruelling training lasting for some time. Instead, he was taken to play in a match game outside of Oxford the very next day.

They were beaten forty to nothing, and our countryman was very much ashamed. As he was pedaling back, his English companion turned to him and said: 'I say, we had a jolly good game. Didn't we, old chap?' My friend looked at him in surprise, and said, 'Why, yes, it *was* a good game, wasn't it?' And he told me it was a lesson he has never forgotten.

"Now, the spirit that animates the men in these games is, on the whole, the spirit of fair play. The evidence of that is the absence of rules. I played football in England for six or seven years and never saw a book of rules. There were copies of cricket rules to be got at the stores, I believe, and I think I have sometimes seen them in umpires' hands, but I never remember seeing them consulted, and the play was largely in accordance with the spirit of the game.

"On one occasion I remember when I was at school, a bowler—who represents the pitcher in our baseball—ran up to deliver the ball and then stopped, 'balked,' we should call it, and put out one of the batsmen. There was no rule against that, but it was 'not done.' That was why they objected to it; it was 'not done.' And the team whose bowler did that was at once cancelled from the list of those with whom we were willing to compete.

"At Harrow, one of the large public schools, a friend of mine asked one of the masters what would happen if a boy should do something unsportsmanlike. 'But he wouldn't do it,' said the master. 'But suppose he did do it?' "But he wouldn't do it, you know.' 'But suppose he did do it—would he be allowed to represent Harrow again?' 'Certainly not.'

"There is no great temptation to play in an unsportsmanlike fashion, and if there is a temptation to anyone, that temptation is immediately obliterated by the knowledge of the penalty that would be visited on the boy who yielded to the temptation."

"Now," said Dr. Peabody, "the way out is to change the tradition. Get a great mass of men and scores of boys, all the boys in your school, playing games, and you will have the best men coming up and the great mass learning to play the games well. Then," he says, "make the coach in every school a member of the faculty or some member of the faculty a coach. Thus, you will have men responsible to the faculty. You will get men receiving about the same kind of salaries that the rest of the teachers receive, and thus you will get a perspective pretty nearly right. Then we shall have coming from our universities the leaders of men—great leaders of men, of which the country is greatly in need today."

Dr. Peabody is undoubtedly right, and we may hope for a day when there will be more general participation in school play, under the guidance of men of purest sportsmanlike honor. As to whether we shall ever be able to attain that complete interest in the game, regardless of victory, we may be permitted to be more skeptical. It would almost seem to argue a conversion in our national character. It will certainly not come until "success first" has ceased to be the only motto of American business.

Milton Fairchild has done a considerable service in at least restating and promulgating what he calls the eight great laws of sport, the "code" of the older sportsmen:

Law 1. Sport for sport's sake.
2. Play the game within the rules.
3. Be courteous and friendly in your games.
4. A sportsman must have courage.
5. The umpire shall decide the play.
6. Honor for the victors, but no derision for the vanquished.
7. The true sportsman is a good loser in his games.
8. The sportsman may have pride in his success, but not conceit.

But play today is not entirely corrupt, nor entirely without its elements of fairness. Even under the present conditions of American sport, the young player may not always get justice, but he may at least demand it. He can appreciate it, from feeling occasionally the sting of injustice. He can appreciate better at a later time the need of justice in the adult world. He can at least learn instinctively to yield to the decision of the umpire and at least dimly to appreciate the joy of a victory which he knows has been won entirely by fair means.

And, if perchance, as we have seen is by no means impossible, the boy can have a capable director of play, then, Dr. Hoben forcibly tells us:

"The Decalogue itself cannot compete with a properly directed game in enforcing the fair-play principle among boys. It is worth something to read about fair play, but it is worth much more to practice it in what is, for the time being, a primary and absorbing interest."

Distinct progress is being made in the direction of fairness in school sport. A high school principal is quoted in a pamphlet of the Russell Sage Foundation as follows —and the experience is becoming a typical one:

"I had the opportunity and pleasure last year of visiting a town where, I thought, the high school spirit was as ideal as it possibly could be. The Superintendent and Principal were men of sterling integrity, admirable tact and unquestionable grit. The high school, one of the largest in the city, had boundless enthusiasm of the right kind. I saw this high school defeated when victory seemed theirs. Victory was snatched from them in the last moment. Yet no word of criticism against the judging authorities; not a word of complaint; only good humor and a dogged resolve to win the next time. The same spirit was noticeable in the teachers. I inquired about their athletic regulations and found that any student falling below a certain requirement, a remarkably high one,

was dropped summarily from any interscholastic contest. The very fact that this regulation was obeyed to the letter has caused an ideal school spirit and attitude, the value of which to the school was inestimable. When I went home I told our high school of the remarkable spirit of this other school, expressing the desire that we might meet them in an athletic contest, and the still greater desire that we might be able to model our spirit after theirs. We arranged in due time for a basketball game with the school. When they arrived, we found that their two best players had remained at home because they were below the requirement in academic work. Because of their absence we won the game. Was there any soreness? Were there any regrets? Not at all. In this game their principal with the score nearly at a tie, called three fouls on his own team in rapid succession. Not a boy winced. They knew that the fouls were made, or the principal, whom they trusted and whose honesty they respected, would not have called them."

The boys alone can never develop such standards as these. It can only be done through the active co-operation of principals and teachers. Organized athletics offer splendid possibilities for the kind of training that helps to make good citizens, but the school authorities must do their part.

COURTESY

At first sight, it would seem that there is little in play to help develop courtesy. In McGhee's study of the play of some southern school children, the qualities predominant in their amusement were rivalry, practical joking, deception, display, absurdity, inflicting pain, acquisition, favoritism, but courtesy was never mentioned From this it would seem that play develops the sense of personal power, but not the instinct of deference. Practically all the play of children between seven and

twelve is distinctly individualistic, and individualism is not characterized by courtesy. After twelve, one student tells us that half the games of boys are games of contest, and we don't think of contest as characterized by courtesy. The games in which acts of courtesy are paramount, such as compliments, graces, May party, clap-in and clap-out and Copenhagen, are by no means virile games, nor can it be said that they are played by the most admirable type of children. In all these games there is likely to be an unwholesome sex interest. Of the sports in which courtesy and a wholesome sex interest are possible, dancing and skating are the only ones which immediately occur to the memory.

The *forms* of courtesy, which we call manners, may be learned in doll-play, in playing house, in story-play and in other imitative plays of young children, but the big boisterous games of youth, regardless of gentle ways and often apparently brutal, have nevertheless something more than the forms, indeed, some of the very spirit of modern chivalry and knightly behavior. If courtesy involves something more than deference to the other sex, there are qualities of courtesy which are eminently exercised in the play of adolescence. These are sportsmanlikeness, control of temper, fairness, hero worship and self-sacrifice for the sake of the group. If only true sportsmanlikeness and the instinct for fairness could be developed in our American football and baseball, as they are in English cricket and Rugby, they would stand paramount among the chivalrous games of the present.

The organization of boys known as the *Knights of King Arthur* is a fraternity in which the boys live a play-life in imitation of the Knights of the Middle Ages. They pretend that they are a Castle in the days of King Arthur. Each takes the name of a Knight of the Round Table, or a more modern hero, as his own, and tries to

represent his knightly traits in his own character. Each "Castle" has a life of its own. They are, as President G. Stanley Hall has said, "gentlemen practicing *noblesse oblige* together." There are rituals and ceremonials and special festivals connected with installations, visitations and anniversaries. There are also initiations, both humorous and impressive. The Castle activities are always in the spirit of play. Sometimes a Castle adopts some of the simpler features of scouting, uses a gymnasium, engages in drills and organizes, according to season, its own athletic team. Debates are not unusual. Handicraft, in the preparation of the regalia and ornaments for the castle hall calls forth an attractive variety of endeavor, and a number of castles have even built themselves separate halls upon the church grounds. The dramatic element is always so plainly present that perhaps the majority either give a King Arthur play, hold a conclave or have some dramatic celebration at the conclusion of their season. All this produces a form of beautiful fellowship which, in fact, is often looked back upon as the college graduate looks back upon his fraternity. The legendary basis gives almost unlimited opportunity for reading and dreaming and planning and executing. There are usually occasional meetings with the affiliated society of girls. These, because of the chivalric tinge in the Castle itself, are always occasions in which wholesome courtesy is characteristic. The Castle, being a fraternity of the church, shows its loyalty to the mother organization in many manly ways. The boys often take a pleasing interest in the younger lads, individually acting as Sunday school teachers, or older brothers at camp, or patrons for juvenile organizations. The chief and most encouraging expression of courtesy in this organization has been not that to each other, nor to the church, nor to woman, but a new form of mental deference to their own best ideals. All this

A Knight of King Arthur

illustrates the fact that it has been possible for adults, by deliberate prevision, to organize a kind of play, which boys have eagerly accepted and carried out, in which courtesy is distinctly manifest. This particular society has been in existence over twenty years and has enrolled upwards of 100,000 boys. Although the occupations of these boys were distinctly those of gentlemen, these groups are not composed of molly-coddles. It is safe to say that many of them would, if they had not played they were knights, have played they were bandits—and some of them would have become such. They were from every state in the Union and every level in society. They were distinctly normal and average boys, and their superior exemplification of this particular virtue was distinctly due to the fact that they were successfully organized.

THE SOCIAL VIRTUES

Play is self-expression. Self-expression is not complete to man unless it is social. The social-play instinct seems to involve two elements, the desire to be together and the desire to act together under leadership.

As soon as the child is old enough to make the acquaintance of other children, he is filled with an eager desire to be wherever his comrades are assembled, for whatever purpose. His rage and despair when he sees through a window that the "other fellows" are collecting while he, for some reason, cannot get out, is very familiar. The difference in the joy when a few children go for an outing with the teacher and when the whole school goes is equally familiar. It would seem as if their pleasure were enhanced more than proportionately to their numbers. So thoroughly does this social instinct fill adult lives that Groos calls attention to the difficulty of keeping up religious community life if the festival character is allowed to lapse.

Social play is not complete without a leader. "That blind obedience accorded to the leader of the little band," says Groos, "is calculated to fill parents and teachers with envy."

The natural activity of a group of young children is expressed in the informal plays rather than games. "Anyone who watches the games of a set of boys in the school yard or on the streets," says Baldwin, "will see that it is only a small part of the rules of the game which are provided for with any consistent or well-planned thought or scheme." The game is begun and then becomes, in great measure, the setting off of a set of apparently spontaneous explosives on the part of the leaders among the players, the remainder following the examples of the few. When the leader whoops, the crowd also whoops; when he fights, they fight.

Many dancing and singing games are this sort of play. The leader steps to the center of the circle and makes all sorts of motions—clapping hands, bowing, bending, lifting his arms, sawing, fiddling, laughing, crying, imitating various occupations, etc.—all of which are repeated by the other children. Some of these circle dances and songs seem to be an outgrowth of ancient religious ceremonials, or perhaps, on the contrary, the ancient religious ceremonials are an outgrowth of the play of primitive children. "If, for example," says Groos, "the common stooping at the end of a stanza appears to be a survival of some religious ceremony, it may just as probably be the duck, duck, duck of the animal dances of prehistoric times." It is believed that the drama, which is an outgrowth of the social dance, is thus a completer and more artistic imitation of human activities and expressions, under leadership.

Another outgrowth of social play is the folk song. These songs were also an evolution of dancing. Rhythmic motion lends itself to rhythmic speech. "Folk

songs," says Andrew Lang, "sprang from the very heart of the people, and flit from age to age, from lip to lip of shepherds, peasants, nurses, of all classes that continue nearest to the state of natural man. They make music with the splash of the fisherman's oar and the hum of the spinning wheel, and keep time with the step of the ploughman as he drives his team. Indeed, the pastimes and the labors of the husbandman and the shepherd were long ago a kind of natural opera. Each task has its old song,—ploughing, seedtime, harvest, marriage, burial, all had their appropriate ballads and dirges. The country seems to have aided man in the making of these songs, the bird's note rings in them, the tree has lent her whispers, the stream its murmurs, the village bell its tunes. The whole soul of the peasant class breathes in their burdens as the great sea resounds in the shells cast up on the shores. Folksongs are a voice from secret places, from silent people, and old times dead, and as such they stir us in a strangely intimate fashion." These songs have been handed down from one generation of children to another. A diminishing number are thus carried along from age to age today. Most children, even in cities, it may be supposed, play and sing "London Bridge Is Falling Down" and "Farmer in the Dell." Others are being perpetuated in the kindergarten and elementary schools. One of the finest contributions of the social settlement has been to restore to consciousness and pride the treasures of racial songs which are brought over by immigrants from European countries. These dances and songs are now being brought into the treasury of American life and are becoming a charming feature of gymnasium play and of the social life of our young men and women.

All play is the enhancement of life, but social play represents the furthest possibility in this direction. The child may be led, along with his group, to perform

incredible feats in active motion, dancing and the consumption of food, any one of which would be impossible if he were alone.

Croswell has made an enlightening study of the difference in the play of children when they are alone and when they are with others. The following table is taken from the top of his list of solitary occupations:

	Boys	Girls
Reading	340	325
Music	38	117
Drawing and painting	53	55
Making things	21	81
Dolls		74
Make-believe games	31	52

When two or three children are playing together, reading, drawing and making things become of very little importance, while make-believe and chasing games are favorites. Where there were more than three, this was still true, the only difference being that chasing games were in the great majority. This suggests that the child is most creative when he is alone and that his constructive imagination is most active then. It is somewhat pathetic, however, to observe that he uses his imagination chiefly in reading and that the solitary child undoubtedly reads too much and acts too little. Why is it that so many parents think Tom is always "safe because he has a book" and in danger when he has a chum? Do they not realize that the book, about which they probably know less than they do about the chum, may be even more contaminating? For "a book," as some one says, "is a part of the company one keeps." Croswell also observes that the activities of Sundays and of the evening hours are predominantly solitary. He suggests from this fact the importance of modifying Sunday to make it a more social day. The evening, perhaps, as the needed reaction time after the social play of the day, is properly the time for reading and quiet solitary enjoyment.

The author would say a good word here for the value of well-conducted school games in bringing intellectual and moral quickening to boys. Unsupervised athletics are always physically and morally perilous, but in a high school where there is a trained coach, a scholarship requirement for playing on school teams and faculty direction of training and contests, many a lad who hitherto has not found out why he was in school has been stimulated to become worthy to play on the team, while his excellent physical condition, coupled with the necessity for keeping up to the scholarship standard, has improved his school work. The restraints of being under training have also proven a safeguard against dissipation and social excesses. Many a boy, under such a good all-round discipline of body, mind and spirit, has found himself and gone on into college to continue a sound, clean and alert life, and to become later a well-developed leader among men. It is to be regretted that such opportunities come only to those who "make" the nine or the eleven, although the wholesome influences doubtless extend in a degree to "the squad" and the entire school. The chances, however, for a boy of only a fair physique to get on the team, even of a large school, and win his "letter," are considerable, if he comes out Freshman fall and tries faithfully, and it is to be suspected that the reason more boys do not get this superb discipline is because of self-indulgence and indolent parental ideals and examples. If more fathers and mothers realized that a boy as an enthusiastic amateur athlete has been distinctly trained for hardihood, enterprise and achievement, that he will probably never fail in life because of weakness, and that he has learned in his games good fellowship, self-sacrifice (and, we hope, fairness), and the chief neighborly and social virtues, they would give more than a passive assent to the earliest ambitions of a thirteen-year-old in this direction.

Of the moral value of the great field games themselves, Dr. Hoben speaks enthusiastically:

"Wherever the team with proper supervision is a possibility, the moral value of the game will be at its maximum. Loyalty to the school represented is but boyhood's form of what in later life becomes ability to espouse a cause and to assume a degree of social responsibility in keeping with that attitude.

"Because of this loyalty the boy who expected to play in the prominent position of pitcher takes his less conspicuous place in right field, if, by fair trials under the trainer, another boy has demonstrated his superior fitness to fill the much-coveted position. For the credit of the community or school which he has the honor to represent, the match game must be won; hence, he surrenders his personal glory to the common good. He does more. Under the excitement of the contest and with the consequent strengthening of the team spirit, he encourages the very boy, who would otherwise have been only his personal rival, to do his level best, forgetting utterly any mean individual comparisons and all anti-social self-consciousness, in what he has enthusiastically accepted as the greater common good.

"He goes to bat at a critical juncture in the game. The score is close. He, as much as anyone, would like to have runs to his credit. But for the sake of the team his chief concern must be to advance the base-runner. So he plays carefully rather than spectacularly, and makes a bunt or a sacrifice hit, with the practical certainty that he will be put out at first base, but with a good probability that he will thus have advanced his fellow one base and so have contributed to the team's success.

"The religious value of the principle here involved receives no little attention in sermon and Sunday school class, but how tame and formal is its verbal presentation as compared with its registration in the very will and muscles of a boy at play.

"All of the virtue that attaches to baseball will be found in football, only in accentuated form. Physical bravery is, of course, more emphasized; while team loyalty, with all that it implies, is more intense. The relation of the members to one another in a well-organized team amounts to an affection which is never forgotten. The words of cheer when the team is hard pushed and has to take a 'brace'; the fighting spirit that plays the game to a finish, no matter what the odds; the hand extended to help to his feet the man who has just advanced the ball; the pat on the back; the impulsive embrace; the very tears shed in common after a lost game—all of this is a social and moral experience of no small value."

XXII.

SUNDAY PLAY

A CHANGE OF PLAY

The most happy resource is a change of play on Sunday. The recognition of the presence of children in the Hebrew family is no more beautifully seen than in the Old Testament laws, the tenor of which is that men might not work, but must play, on the Sabbath. In order to give particular relish for the things devised for Sunday, they should be reserved for this one day in the week. For the thing that is rare has special value in childish eyes. And since we desire especially on this one day of the week to direct childish minds to the finer things of living, we should try to put into all the games and amusements and pastimes provided for Sunday the touch of the spirit. We can set the day apart as different by giving the children the rare thing to do as a treat; and through the doing of it we can start them to thinking and dreaming of the great fundamental things of life—love and truth and honor and kindness and generosity, and kindred qualities, which we must build into their character if they are to be the men and women we want them to be.

If there is anything new in the home, let it make its first appearance on Sunday: the new phonograph record, the new dress, the new piece of music that the daughter has memorized, the new joke that the son has heard, the fresh blossom on some household plant, the just-completed handiwork. In one family there was always the delightful resource of a secret drawer. Here were kept toys and books and pictures sacred to Sunday. Not that they were unlike any other toys and books and pictures, but their charm lay in their dedication to this red-letter day.

"SUNDAY BEST"

"Sunday Best" is a tradition which holds good in other things besides clothes. Anything which is rare is more appreciated than the commonplace. This is a good working principle to follow in the matter of Sunday occupations with children. Anything which is made rare by saving it for "Sunday Best" use will gain in value ten-fold in the child's eyes.

How may this find concrete application in the family life? in a number of practical ways. A "Sunday Best" room. If, in the home there is a room where the children are not ordinarily allowed to play, let them have freedom here for a certain time on Sunday afternoon, always on condition of careful conduct there. "Playing company" for awhile is good for any child, and the parlor or guest room, suggestive by its space and apartness from every day, is a good place for company manners now and then! I read only the other day of a mother who had a "secret room" built for her children, with keys which they alone possessed. The idea was carried out in secret cupboards and the like, gratifying the child's love of mystery and the unusual. Not all of us are so situated that we can do this, but the sense of mystery in an unusual place suggests something akin to the children.

A "Sunday Best" drawer or shelf, where special things are kept only to be used on Sunday, suggests another way. I well remember my own delight in rummaging over my mother's drawer of dainty ribbons and laces on certain state occasions! It gave me a certain sense of privilege and "fine lady" which grew with me—a sacredness, if you will, good for children to have.

If the mother is so fortunate as to have an attic, or even a trunk filled with "dress-up" clothes of an old-time period, this will suggest endless responsibilities of "Sunday Best" privilege. Somehow it holds more than the

sense of fun in "dressing up"—a certain reverence for bygone things and times is begotten in the childhood that knows the feel of the old-fashioned things.

A special box of playthings to be used only for "Sunday Best." Here are a few suggestions:

A beautiful doll with pretty clothes.
A few rare picture books.
A toy full of simple, innocent fun, like the circus game, where clowns do wonderful things, where animals perform tricks, etc.
A box of mosaic building blocks.
Special games to be played on Sunday—authors, letters.
Special story books.
Bound volume of St. Nicholas.
Mother's old-time story books.
Beautiful editions of favorite authors.
"Little Women," Alcott.
"Story of King Arthur," Pyle.

Surely, Sunday afternoon or evening should be "Sunday Best" in the family life together. The home-hour should be a regular Sunday institution,—a time when hearts draw nearer, and each one, from the youngest to the oldest, feels himself an integral part of the family clan.

Set the fashion in the home of doing things on Sunday for some one else and you will have your "Sunday Best" mood of wholesome sweetness in the children without any trouble. All sorts of "nice" things to do suggest themselves.

In a Sunday box, made and decorated by the children, may be put all sorts of simple things that the children make on Sunday to be given away to less fortunate ones. A missionary family with children the same ages as your own suggests a large point of contact in personal interest. Or the more intimate touch of preparation for a Christmas tree, where your own invite some other little ones to share the result with them, is good.

Boys enjoy anything having to do with Knighthood and Heroes, so the making of flags, banners, shields, etc., for others, or perhaps the use of their own home dramatics, is good work.

The illumination of Christmas, Easter, Birthday cards is a good contribution for the Sunday box. Atkinson & Co., 24 West 39th Street, New York, N. Y., carry a line of cards for decoration, which are good and cheap:

Overall Boy cards,	15c per set.
Sunbonnet Girl cards,	15c per set.
Mother Goose cards,	15c per set.

Besides, they have a charming and practical line of cards,—seasonable, childlike, for illumination, for 2c each, as "A Thanksgiving Greeting," "Pumpkin Time," etc.

The "Sunday Best" idea may be carried so far as to include a "Sunday Best" child, or, better still, to "Sunday Best" children. There are so many homes where the children have no opportunity to see and know the best in life where the privileges of "going visiting" on Sunday to enjoy the "Sunday Best" room, playthings and playtime would be a great big patch of sunshine in their lives. Our own little ones, too, would the more enjoy the special privileges which Sunday brings were they allowed to share the good times with other children who come to see them. Would not a Sunday playtime shared in this fashion waken in the little ones in the home nest the larger sense of the work—"A cup of cold water—in my name?"

BIBLE PLAYS

Owing to the fact that there is not opportunity during the week for study of the Bible or of religion, play which involves this subject is not only an appropriate, but an enjoyable change for Sunday.

For instance, certain scenes in the Bible can be illustrated dramatically. The things to be played can be talked over with father or mother; they can be planned and rehearsed on Sunday and the final performance given on Sunday. Or, if the production is not elaborate, the whole thing can be done on one Sunday. Incidents should be chosen under the parents' direction, so that scenes well within the childish understanding will be selected. And then, after the little play is over, there can be a quiet half hour of talk as to the meaning back of it all, or some further illumination of the life of the character depicted, so that the children will take away from the performance a very vivid idea of the realty of these Bible men and women and the events of these far-away times. The people who walk through the pages of the Book of Books and the things that happen therein will no longer be unreal and vague. They will be very real, and thereafter in the children's reading and studies will have vital interest.

Acting the names of Bible characters or of the books of the Bible or well-known stories in the Bible, after the manner of charades, is another suitable pastime for Sunday. For this, the little home company should divide into two sections, one acting, the other guessing. When those who guess are successful they become the actors.

Another game of this sort is for one of the party to be chosen to represent some character. The others decide who he is to be, but he is not told. They then question him and talk to him, just as though he were this character, until, from what they ask him and what they say, he is able to discover who he is. Then another is chosen to play some such part. This game makes the children very well acquainted with the lives of Bible characters.

Somewhat similar is a game in which each player writes the name of a Bible character, or country, or city,

upon a piece of paper. These papers are mixed up and then distributed, and each must tell all he knows about the place or person named on the paper he draws. It might be well when the narrator is through to let the others tell what they know, so as to round out the information as fully as possible.

In all the pastimes the parents should guide without seeming to do so, in order that the right spirit in it all may be maintained and that the childish understanding may be led a little further than it would go by itself.

OTHER CONSTRUCTIVE PLAYS

There are two or three ingenious cardboard sets of toys published to illustrate missionary fields. One of them is an Indian village. It is an unusually picturesque Indian camp. There is a large lithograph landscape and a model tepee, a boy and a girl doll, a papoose, a canoe with paddle, bow and arrow, iron kettle, burnt-leather pieces, beads and feathers, nearly all of which have been manufactured by real Indians. Fourteen beautiful stories of "Bring-Good-Tidings," a little Indian girl and her family and the work of Christian men and women among them, furnish the parent with an abundance of material for several Sundays. There is also a similar set upon Africa. It contains an African village, or kraal, lithographed in true colors, with a model of a grass hut. The objects are boy doll, girl doll, tom-tom (a native drum), two tom-tom sticks, wooden comb, wooden pillow, hoe, battleax, calabash (hollow gourd for carrying water), stick for oro worship, hammock (for traveling), beads and feathers, cowry shells and a wooden fetish.

There is also one upon Japan. This contains a Japanese garden, drawn in native perspective by a Japanese artist, with the ground plan and model of a house, boy doll, girl doll and many objects used in a

Japanese home. The lessons for children have been prepared by Margaret M. Cook, kindergartner in the Hiroshima Girls' School. Her stories are of charming literary quality.

It is often more pleasure to make this sort of thing than to buy it ready made.

A whole Sunday afternoon, indeed, many Sunday afternoons, can be filled making a farmyard outfit. Here old magazines and newspapers need to be called into requisition; and all the horses, dogs, chickens, cows, sheep, pigs, beehives and such things which they can be made to yield, may be cut out and pasted upon cardboard. They should be so pasted that a small piece of the cardboard at the bottom can be bent back for each figure to rest upon, so that it will stand erect.

Instead of using pictures of wagons, barns and such parts of the equipment, these are more realistic if made out of small pasteboard boxes. In making the wagons, small jewelry boxes can be used for the bodies, the wheels traced and cut out of cardboard, and then fastened to the body with pins, which are turned back on the inside of the box to prevent accidents. The shafts can be made of wooden toothpicks, with the flattened ends glued to the wagon. For traces and reins, coarse white spool cotton or lightweight twine can be used. These wagons can vary from the ordinary two-wheel dump-cart to a two-seated affair with a top constructed out of cardboard and supported with toothpicks.

The barn can be made from a small cardboard box, to which has been added a roof, and with doors large enough to open and shut to admit horses and wagons. These doors may have tiny hinges, made of muslin, glued on in tiny strips.

Another agreeable Sunday change is for the family to do things together. In our modern busy households mealtime is the longest consecutive period when the whole family is together except on Sunday. One there-

fore feels like recommending any sort of quiet task which can be wrought out by father and children around the home place. One thinks of planting bulbs in the fall or seeds in the spring, or of visiting museums, galleries and places where good music may be heard, and also, where it is not a tax upon the hospitality of tired people, calls upon kinsmen.

SUNDAY FOR BOYS

Nobody seems to have much to say about what boys can do Sundays. Their interest in Bible puzzles is likely to wane after a time, and any use of the day which keeps mother busy in furnishing entertainment is as bad for the boy as it is for mother.

I think one good plan, especially for winter time, is to let the boys "fix up" their rooms on Sunday. I say fixing up rather than cleaning up for natural reasons. I know two boys who have built a miniature stage in one corner of one of their rooms. Behind the curtain they have mounted their postcards on an endless reel, and while one brings up the pictures in turn upon the stage the other lectures on his "travels" to the assembled family. I once showed some young people the way I mounted my foreign postcards on sheets and then bound them into books. A boy of 13 saw my collection, and decided to arrange his own domestic cards in the same way. He has a book for the New England States, one for the Middle States, and so on. I was looking at his first volume the other day. It begins with a "Portrait of the Author." Opposite every card is an original description. I remember one Boston picture was labeled, "Where the author resided for eight years." He has cut up an old geography to help out where language failed, and he is having a lot of fun getting painless information.

The chief fault of Sunday in many pious households is that the day is too sedentary for active young people.

We come against a real problem when we recognize this, since the kind of rest which is required by an adult is so different from that which is desired by the child. By a mother Sunday is looked forward to as her one opportunity to lie down and to read, and by a father for similar opportunities, and also the chance to be quiet and not be talked to. Parents who have a family of children on their hands find it necessary to "spell each other," if the day is to be restful to all concerned.

A timetable is a help to giving parents some time to themselves on Sunday. If a young child learns that he is not to plump down on father's leisure whenever he feels disposed during the day, but that at exactly 3 o'clock father will be ready to play, he may, with parental assistance, fill some of the time with wholesome self-amusement. In this line "Pleasant Sunday Afternoons" makes the following happy suggestions:

"If children have been to church and Sunday School and kept reasonably still there, it is not always desirable to insist on their doing any one thing in the afternoon after they tire of it. One mother's children used to like to choose, in turn, what they would do for fifteen minutes. When the first period was up and the next one had his turn, all were generally ready for a change.

"This Sunday game, played at nightfall, is a help to a tired mother: Distribute slips of paper with the words 'parlor,' 'hall,' or 'table' on them. The child drawing the slip is to quietly put his particular place in beautiful order. The oldest daughter may engineer this, to 'surprise mamma' being a part of the pleasure." One of the best ways to solve this problem with children old enough to help is to give them the privilege of taking mother's place to some extent on Sunday. The writer has in mind a family of boys who made it a practice to prepare the evening meal on Sunday and who took much pride in their novel menus and the attractive methods which they devised to serve them.

Here is a good place for older brothers and sisters to shine. The writer once received the following suggestions in a letter from a high school girl:

"The Sunday school papers can be read aloud and simple stories read or told the younger children. Much depends on the elder sister. A boy cannot plan little pleasures as a girl can [what!]; but if she *will*, she cannot only make a happy time for the little folks, but amuse and interest the restless brother. This is a golden opportunity.

"Every girl could arrange some program. Articles or poems could be read or recited by each; afterward the children could have their lunch under the trees in the yard. Most of all, let the children feel that they have a part in arranging the program. Let the boys help to carry out the things for lunch; and if they drop or spill them, do not scold. Remember, the prime factors of the day are not whether the pickles and milk reach the ground in good condition or not, but to make an afternoon so enjoyable that it will be remembered, and perhaps form one tie more to bind a heart to the home."

SUNDAY FOR YOUNG PEOPLE

Every book on Sunday occupations that has come to the writer's eye deals wholly with devices to interest small children. These devices soon exhaust their freshness. They suggest what only immature minds enjoy. The elder boy or girl who likes reading, loves his room, enjoys nothing better than music or a quiet talk with friends, has no difficulty in securing a helpful and restful day. The real problem of Sunday is that of restless and unintellectual people. What shall we do with the boy who wants to play ball, go to the theater, attend parties, go on automobile trips, stay away from home, on Sunday? The answer must be as complex as the problem.

Such a problem has to be solved chiefly by forecasting it. In a household where Sunday is recognized pre-eminently as a *"clan"* day, a household day, and is so observed from early childhood, with the merry and resourceful co-operation of all, the youth is less likely to show disloyalty to his clan, either by deserting them or putting them to shame on Sunday. When it comes to the question of choosing between his clan and "the crowd," he will usually be true to his inwrought traditions. If this endeavor has been neglected or unsuccessful, the method of treatment must differ in individual cases. Perhaps the family can rally around the deserter and reclaim him by reviving the day in all its pristine glory; perhaps the situation may be mitigated by bringing his companions to the home on Sunday; perhaps father or mother may be welcome to go with the party on its excursion, where their presence may not kill the joy, but may mitigate the noise; perhaps the Sunday excursions may be limited by certain contracts or bargains of an ingenious but reasonable character between father and son. The method of absolute prohibition is likely to be unsatisfactory or unsuccessful, unless some positive substitution is made. As we have said before, the home often has to engage in earnest *competition* with other influences on Sunday as well as other occasions. One of our mothers met a case of incipient desertion of the home, as follows:

"My boy is 14, and a year ago I found his Sundays were made very happy by having two or three of 'the fellows' drop in during the afternoon and spend a few hours with him. Their chief occupation was music, and as none of them could play but very little and their voices were all changing, you can imagine the harmony. But they were happy, and we knew what they were doing; so we endured the discords and enjoyed their happiness. One of the gang usually remained to tea—a very

informal meal in our house—and to make it absolutely so for them we served theirs in my boy's room. It was very little trouble, as it usually consisted of cocoa, sandwiches, cake and fruit; and we worked it on the line of the cafeteria, placing the food on trays, which the boys came downstairs for, and then returned the empty dishes in the same manner. There was no doubt that they enjoyed it, and it made a pleasant variety in the usual routine." The same mother discovered that such home hospitality made a real appeal to other boys even older.

"At the time I was carrying out this program I was teaching a class of young boys in the Sunday School. They were about 14 when I took them and 21 when I left them; and as we were all chums together those seven happy years, they used to make a confidant of me. And I think I can safely say the Sundays they were most enthusiastic about (when they were from 16 to 19) were those that included an invitation out to tea. Several of the lads at that age made a practice of going to church with me after Sunday School, and they would tell me of a long tramp planned for the afternoon, an invitation to supper with other young people, music; and then they would all go out to service in the evening."

The only form of amusement that is legal by statute in the State of Michigan on Sunday is a proposal of marriage. Is this a statute endorsement of the old tradition that Sunday evening is sacred to courtship? There seems to be good ground for the belief that one strong support of Christian Endeavor Society is the innocent opportunity after meeting to go home with the girls. A parent may often feel that acquaintanceships formed under such hallowed surroundings have a surer warrant of value than some others; and among high school young people there seems to be no better use for Sunday evening than to gather in small groups in friendly homes.

XXIII

FIFTY PLAY DEVICES

MASQUERADING

Children delight in dressing up, and a small masquerade party is always voted "great fun." The costumes may be of the simplest sort and of impromptu manufacture. It is the mystery of the little mask which mamma cut of a scrap of black or white cloth which gives dignity and novelty to the entertainment.

THE COSTUME CHEST

One mother whom I know has a trunk in the attic to which she consigns all manner of shabby finery, in which the children disport themselves on rainy days. Another mother has a huge scrap bag, the delights of which are reserved for days when the children seem to get up on the wrong side of the bed. Each child is allowed to select four different pieces, and the distraction of selection from such a variety of pieces of every color and design invariably produces a soothing effect, save where the choice of two falls upon one precious piece, and then there follows amicable adjustment by a drawing of straws.

THE BEAUTY OF A PRISM

"A prism hung in the window to make 'light-birds' on a wall is always a joy to the children, and one of the oddest and prettiest effects in the world is obtained by hanging or fastening to the window-pane a plate of glass which has been made into what is technically known as

a grating. This is produced by scratching upon the surface thousands of fine lines parallel and almost touching. When the light falls upon it, it is refracted and broken into its elements, so as to throw rainbow halos and splendors in every direction. If hung in the direct sunlight, the blaze of color is almost too brilliant for comfort."

—*Nora A. Smith.*

MAGIC LANTERN SLIDES

Many children possess magic lanterns, but not all know that it is possible to make home-made slides. The simplest way to make slides is to hold a piece of plain window glass of the right size over a candle until it is covered on one side with lamp black, and then with a sharp stick draw pictures upon it. Another way is to cut silhouettes from black paper and stick them on the glass. Most attractive pictures may be made by using gay colors. The painting on the slides must be covered with varnish or it will rub off.

PAINTING WITH CORKS

A great deal of amusement may be obtained from common corks, with the aid of a sharp knife and an ink-pad.

The pad is easily made by filling the lid of a small tin with several layers of blotting paper soaked with ink.

With these materials stamps can be made, from which pictures can be printed.

To make a small design, draw the figure or picture you want to cut on the smooth end of a cork, then cut the cork away all around the design. Remember that the raised part will be the only portion that will show on the paper when printed. For a larger design, split the cork in half, and smooth the surface as well as you can. The cork will cut easier if damp.

To print, moisten the cork on the pad and stamp upon smooth paper. Colored inks could be used—green for trees, red for houses—and pretty designs made in this way.

—*"Novelties and How to Make Them."*

HOW TO MAKE A PEG-BOARD

Paste any picture on a piece of soft pine board, drive nail holes half an inch deep close together around the outlines of the figures and use pieces of match sticks for pegs.

PLAY WITH THE PEG-BOARD

The peg-board, an additional gift devised by Mrs. Alice H. Putnam, can also be had in two sizes, the large one to be preferred. The board is perforated with holes at regular intervals and is accompanied with colored pegs, which the children love to insert in the openings.

He may arrange them in ranks for soldiers, according to color, two and two, or four and four, thus learning to count.

A flower-bed, with red flowers in one corner and green bushes in another, may be made.

He may play that the pegs are kindergarten children playing follow the leader, some with red dresses, some with blue waists, etc.

A birthday cake with candles may be represented, or a line of telegraph poles, if father has gone on a journey, and over the imaginary wires a message may be sent.

The peg-board is also loved by very young children.

—*Bertha Johnston.*

PLAY WITH SAND

The time comes when the child outgrows the purely free play, the auto-investigative stage. When some day

he begins to put the sand on his own head or throws it into the eyes of a neighbor, the time has come, it would seem, for a few suggestions—for a little directed play. Perhaps he would like to fill his hands as an hour-glass and see how slowly the sand can be made to run. You can time him by the clock. He may like to fill a flour sifter or salt shaker and sand the track for the street cars, or sift the flour for the loaf of bread or the patty-cake. Raining to fill a ditch or lake or to wet the farmer's fields are all legitimate uses for the sand table. The sand may be wet and shaped into bread, cookies, foundation walls, mountains. This is the time of beginnings, and the child is satisfied with walls and does not ask for a roof to complete his house.

Let the hand be a rabbit hunting for a home for the winter. He finds a bank and burrows into it. Snow falls and covers the ground. The sun shines and bunny comes out and hops about. With the thumb and first two fingers, show his tracks in the snow. Make an ant-hill, bury the hand, palm up. Sing *Once I Saw an Ant-Hill* (Poulsson), lift the fingers one after another as you count "one, two, three, four, five, came out and that was all." Children like to play store and wrap up the sand in paper for sugar, salt. Small paper bags (grocers') are useful also.

The second gift blocks are very useful at the sand table. First, embed them, leaving only the top surface showing, like inlaying. Carefully remove them and notice the shapes they leave. Next impress the blocks in a simple pattern. Inlaying of the colored beads in the same way is a third use of the elementary forms. Outline work, the lines drawn with a finger or stick as a graver, will interest the child and lay a foundation for knowledge of the beautiful in design.

The sand table should deal with the big, simple, elementary things. It should rarely be used as a back-

ground for elaborate, complex, impossible combinations of paper and mucilage, that would tax the powers of an expert adult, and be a good half-day's work at that.

—Jean MacArthur in the Kindergarten Review.

FURNISHING THE DOLL HOUSE

Long days may be whiled away in searching through the advertising pages of old magazines and the catalogs of furniture houses and department stores, for suitable articles for the different rooms. When every possible room has been added to the house, the stable may be furnished with horses and carriages, the automobile house filled with a variety of touring cars and runabouts, and even a boathouse equipped with rowboats, motor launches and sailing yachts. A conservatory may be added, in which plants cut from the florist's catalogs flourish in long rows.

—American Motherhood.

PAINTINGS MADE OUT OF SEEDS

We've made pictures out of seeds and different colored earth. We have the cutest landscape drawings, using milkweed down for the big fleecy clouds, using blue paper for sky, and by using portulaca, petunia, clover and a few other local weed seeds we made mountains and valley, with marigold seeds for a forest. The picture was about 18x30, and it tickled the children because so many mistook it for an oil painting! We've made lots of them, but have none right now, as the children thought they needed the seeds now to plant. We made quite a nice "Lincoln's log cabin" picture, using split sunflower stalks for the loghouse and other kinds of seeds for the rest of the picture. Common, clear furniture varnish is used to stick the seeds on. We first made

pictures using black dust, sand, brick dust—made by rubbing two bricks together, you know—cement, flour, and once a little sulphur. These pictures do look quite natural, and they are immensely entertaining.

—*Mrs. B. G. M.*

THE ANCIENT ART OF ILLUMINATING

From my "An Old Testament Workship":

I have engaged both boys and girls for many weeks in a study of the books of the Bible, conducted by separating the books or groups of books in old, tattered copies of the Scriptures, and having separate book covers made of thick drawing paper for each book or section. The designs are sketched in pencil, and are appropriate to the contents: a harp for the Psalms, a crown for the Kings, etc. An index to the book is made by the student reading the book through, and is fastened inside the cover. Then the penciled sketch is colored with bright water-colors. For the more careful study of a single book, such as the Life of Jesus, two two-cent copies of the Gospel of Luke are furnished each child, the pages are loosened and mounted on larger sheets and a hunt begins in old quarterlies, etc., for margin illustrations. The process of finding the appropriate place to put them gives a considerable knowledge of the book. The most appropriate Old Testament books of this kind of study are the Pentateuch and the lives of David.

DRESSING A CLOTHESPIN DOLL

To dress a little girl doll, cut a strip of cotton extending from below the neck line of the clothespin to within a short distance of the ends of the prongs; tie the cotton in gathers around the lower edge of the neck, and again lower down at the belt line. Make the arms

of a strip of cotton about four and a quarter inches long and one inch wide; slash in the middle a short distance and slip the strip over the head of the pin; bend at the shoulders, fold remaining lengths once for arms, and, with dampened thumb and finger, lightly twist the ends into hands. The edges of the cotton forming arms and bands will cling together. Tie a bright ribbon sash about Miss Dolly's waist; then make her hair of a strip of dark, raw cotton; fit and press it on the wooden head, twisting the ends to resemble long braids; pinch the cotton up on the top of the head to form a pompadour; when adjusted take the wig off; cover the wooden head with paste, and replace the wig, setting it well back from the front of the head. Fasten a ribbon bow back of the pompadour and tie the braids together at the nape of the neck with another ribbon; then ink the features. Insert the ends of the prongs of the clothespin forming dolly's feet into a small piece of double-faced, corrugated strawboard, fasten them in with paste, and the little girl will stand alone.

—Lina A. and Adelia B. Beard.

PYROGRAPHY

Pyrography, or wood-burning, is not ordinarily considered an amusement for children, but the writer has seen a restless, nervous boy of 8 kept happy for days by a wood-burning apparatus and a few pieces of smooth-surfaced wood, on which he drew his own designs with a pencil. Older children enjoy making articles of use, such as picture frames, medicine glass covers, boxes or bookstands. A young child using the apparatus should be carefully watched, to avoid his overturning the gasoline bottle, laying the heated point down where it might do damage, or bearing down upon the wood with such force as to injure the point.

—Carolyn Sherwin Bailey.

THE GAME OF QUICK-SIGHT

Make two boards about a foot square, divide each into twenty-five squares, get ten nuts and ten pebbles. Give to one player one board, five nuts and five pebbles. He places these on the squares in any pattern he fancies, and when ready the other player is allowed to see it for five seconds. Then it is covered up, and from the memory of what he saw the second player must reproduce the pattern on his own board. He counts one for each that was right and takes off one for each that was wrong. They take turn and turn about.

This game is a wonderful developer of the power to see and memorize quickly.

—*Boy Scouts Handbook.*

SHOP WINDOW, OUTDOORS IN TOWN

Umpire takes boys or girls down a street past six shops, gives them half a minute at each shop, then, after moving them off to some distance, he gives each boy a pencil and a card and tells him to write from memory, or himself takes down, what they noticed in, say, the third and fifth shop. The one who sets down most articles correctly wins. It is useful practice to match one boy against another in heats, the loser competing again, till you arrive at the worst. This gives the worst the most practice.

SHOP WINDOW SHOPPING

When children are out walking, it is interesting for them to agree to compete in spending an imaginary five dollars. One may suppose that she has been sent out to buy winter clothes for the family; another that she must lay in a stock of hardware, and a third that she is out for groceries. When the children return the mother decides as to which one has been most successful. Those

are ruled out of the contest who have exceeded their capital. Prices may be determined by the labels in the windows or by the mother's own knowledge.

DRESSING DEVICES, ETC.

While combing a little girl's hair tell her the story of the Tangle Family, and at each refractory curl give the name and the lively biography of "Tommy Tangle," "Peter Tangle," the "Tangle Twins," etc. During dressing talk about the old woman who lived in a shoe while putting on the shoes; Polly Flinders, who loved the cinders, while washing the hands, and the old man dressed all in leather while putting on the dress. To the child who dislikes to give time to his meals, tell about the telephone messages that are coming in from toes, fingers and other places, asking for oatmeal, milk, bread, etc., and let the little one play he is answering by eating.

PLAY WITH CYLINDERS

Newspapers rolled up into "sticks," or large pieces of cardboard rolled into cylinders, make excellent "logs" for building log houses and cabins. It is also possible to make tables, chairs and benches out of this materal. Long pins and glue are used for fastenings. Although this work needs no special directions, the reader may be interested in a chapter on the subject by Miss Jane L. Hoxie, in "Suggestions for Hand Work in School and Home."

ANOTHER GAME OF QUICK SIGHT

In the children's own playroom, a game of "Lost and Found Counter" was organized. All the scattered toys of yesterday's play were collected and spread out on a long table. One child was blindfolded, while a second child selected and put away in its place one of the toys

from the table. As soon as this toy was taken away, the blindfolded child was allowed to return to the table and try to tell which toy was missing. The game served the double purpose of putting the playroom in neat, orderly condition, and sharpening the children's wits at the same time.

CLEANLY PAINTING

It is well to let the work with paints be done on a large blotter, which absorbs water quickly in case of accident. A smaller blotter may be used on the work itself, and with a small piece of cloth to wipe off the brush one is prepared to do tidy work.

STALKING AND REPORTING

The umpire places himself out in the open and sends each scout or pair of scouts away in different directions about half a mile off. When he waves a flag, which is the signal to begin, they all hide, and then proceed to stalk him, creeping up and watching all he does. When he waves the flag again, they rise, come in, and report, each in turn, all that he did, either by handing in a written report or verbally, as may be ordered. The umpire meantime has kept a lookout in each direction, and every time he sees a scout he takes two points off that scout's score. He, on his part, performs small actions, such as sitting down, kneeling, looking through glasses, using handkerchief, taking hat off for a bit, walking round in a circle a few times, to give scouts something to report about him. Scouts are given three points for each act reported correctly. It saves time if the umpire makes out a scoring card beforehand, giving the name of each scout, and a number of columns showing each act of his, and what marks that scout wins, also a column of deducted marks for exposing themselves.

—General R. S. Baden-Powell.

FOLLOW THE TRAIL

Send out a "hare," either walking or cycling, with a pocketful of corn, nutshells, confetti paper, or buttons, etc., and drop a few here and there to give a trail for the patrol to follow.

Or go out with a piece of chalk and draw the patrol sign on walls, gate posts, pavements, lamp posts, trees, etc., every here and there, and let the patrol hunt you by these marks. Patrols should wipe out all these marks as they pass them for tidiness, and so as not to mislead them for another day's practice.

—*General R. S. Baden-Powell.*

FLOWER ORACLES

This charming name of W. W. Newell's calls to mind the old custom of telling fortunes by names of flower petals. Since most mothers are acquainted with these old rhymes, this paragraph is simply as a reminder. For the sake of those who wish to learn the more unfamiliar ones, we refer the reader to pages 105 to 119 in "Games and Songs for American Children."

MAT WEAVING

If little children are encouraged to color sheets of white paper with water colors or crayons and to slit them into strips, they take more pleasure in the work which they have thus entirely made themselves than in those from the paper that is prepared for the purpose.

INDIAN TRIBES

In a town in Massachusetts, some thirty years since, it was customary for the school girls during recess to divide themselves into separate tribes. Shawls spread

over tent poles represented Indian lodges, and a girl always resorted to her allotted habitation. This was kept up for the whole summer, and carried out with such earnestness that girls belonging to hostile tribes, though otherwise perfectly good friends, would often not speak to each other for weeks, in or out of school.

PLAYING TRUTH

The game of "Truth," as played in Massachusetts, is described by Miss Alcott in her "Little Women," Chapter XII. The players are there said to pile up their hands, choose a number and draw out in turn, and the person who draws his or her hand from the pile at the number selected has to answer truly any questions put by the rest.

BUTTON DOLLS

Big bone buttons, the kind that have two large holes, made a whole family of rainy-day dolls for the children. Each button was glued to a bit of cardboard and the holes in the buttons were filled in on the cardboard with a soft pencil, making the doll's eyes. When the glue was dry and the button securely fastened to the card, mother drew on each card below the button head the outline of a doll's body, which the children filled in with paints. Some of the dolls were girls, some boys, and some grown-ups. When the painting was finished, the children cut out their dolls and put cardboard standards on the back so that each would stand on the wide sill of the sewing room window and watch the raindrops pattering down outside.

—*American Motherhood.*

MATERIAL FOR SCRAP-BOOKS

Scrap-books are best made of remnants of window shades, which may be obtained at the furniture store. Stitch the leaves together and pink the edges.

TREASURE ISLAND

A treasure is known to be hidden upon a certain island or bit of shore marked off, and the man who hid it leaves a map with clews for finding it (compass, directions, tide marks, etc.). This map is hidden somewhere near the landing place; the patrols come in turn to look for it—they have to row from a certain distance, land, find the map, and finally discover the treasure. They should be careful to leave no foot tracks, etc., near the treasure, because then the patrols that follow them will easily find it. The map and the treasure are to be hidden afresh for the next patrol when they are found. The patrol wins which returns to the starting place with the treasure in the shortest time. (This can be played on the river, the patrols having to row across the river to find the treasure.)

—*General R. S. Baden-Powell.*

A BUNDLE PARTY

This is a game which is often used at parties and is an excellent way of giving pleasure in the home. Either the mother or the children may wrap up a lot of articles of miscellaneous size and shape in paper. The plan is that each person must endeavor, by feeling of the package, but not exposing its contents, to guess what is inside. This is an excellent exercise of the sense of touch. It is always amusing to gather when someone opens the bundles and reads the numbers, while each states what his own guess was as to the contents.

A POUNDING DEVICE

Let the little fellow do his first hammering by pounding large tacks into a cake of soap.

PLAYING WITH FIRE

We are probably wise in keeping the implements of fire away from young children, yet, since they will probably get to them anyway, is it not wise to teach them how and to encourage them to use fire properly? For example, we may show them how to hold matches firmly and strike them safely, and allow them the privilege of being the ones delegated to be the official fire-lighters in the house, to light the gas, the stove and the bonfire, and to learn how to build and light the open fire in the fireplace. Fire is man's oldest and most fascinating plaything. Children enjoy noticing how different woods and fabrics burn, enjoy seeing the pretty lights made by the chemical powder called "driftwood blaze" and learning to see pictures in the blaze.

CLOTHESPINS

They are our most economical toy. Why do mothers begrudge them "for fear they won't have enough to hang out the clothes with?" Why not have a special set for the nursery? They belong with the biting stage; it is lots of fun to perch them on the edge of a pan or sand table; they make excellent dolls when plunged into the sand.

SOAP BUBBLES

When blowing bubbles, lay a woolen shawl on the table and make the bubbles run and bound and rebound upon it.

BRAID

Braiding carpet rugs is a pleasure to many children. They like the colors, the coarse work is easy; they like to unbraid; they like to put tiny rugs in their doll houses, and they are very proud when mother makes a large rug to point to the portion they made themselves.

A little later there is a similar joy in patchwork.

THE GAME OF QUERIES

This is a good game for week days and for Sundays. When it is played on Sunday, the queries may all be taken from the Bible. A lot of questions are written by the children upon slips of paper and thrown into a receptacle. The father or mother looks them over to be sure that none of them are impossible to answer. Then the children withdraw the slips in turn. After a few moments, the first player gives his answer to the question which has fallen to his lot. If he answers correctly, according to the judgment of the umpire, the child may pin the slip of paper on his lapel or bodice. If he cannot answer the question, it is passed on until someone who gives the right answer secures the decoration for himself. The one who has the most "decorations" wins the game. Another method of playing this game is for two leaders to be chosen to divide the company between them. Each leader puts a question to the other side collectively. If no one can answer, he may draw an individual from the other side to his own. The game is won either when one side is obliterated or at a time limit.

SHADOW PORTRAITS

One of the party being appointed artist, each person in turn is seated near the wall with the shadow of his face falling in profile upon a sheet of white paper held or pinned upon the wall. The only light in the room must be a single powerful lamp, that the shadow may be clear and distinct.

The artist traces with a pencil the outline of the shadowy face and head upon the white surface, then hands the result to an assistant, who carefully cuts out the head, and upon the back of the paper remaining writes the name of the person represented.

After each player has been thus treated, the papers

are fastened, one at a time, upon a dark curtain or screen, which, showing through the head-shaped openings, gives them the appearance of silhouettes. The company is then called upon to guess the names of the originals.

HOG LATIN

Mr. W. W. Newell, in his "Games and Songs of American Children," gives some space to a discussion of the various languages which have been invented for play purposes by children. The gibberish in New England is called by the name of "hog Latin." It consists simply of the addition of the syllable *ery,* preceded by the sound of hard *g,* to every word. Even this is puzzling to older persons, who do not at first perceive that "Wiggery youggery goggery wiggery miggery" means only "Will you go with me?" Children sometimes use this device so perpetually that parents fear lest they may never recover the command of their native English. When it ceases to give pleasure, new dialects are devised. Certain young people at first changed this termination thus: "Withus yoovus govus withus meevus?" which should be answered, "Ivus withus govus withus yoovus;" the language, seemingly, not admitting a direct affirmative. The next step was to make a more complicated system by prefixing *u* (or *oo*) sound with a vowel suffix. Thus, "Will you go with me to lunch?" would be "Uwilla uoa ugoa uwitha umea utoa uluncha?" But this contrivance, adopted by all the children of a neighborhood, was attended with variations incapable of reduction to rule, but dependent on practice and instinct. The speech could be learned, like any other, only by experience; and a little girl assured Mr. Newell that she could not comprehend a single word until, in the course of a month, she had learned it by ear. She added, in regard to a particular dialect, that it was much harder than French, and that her brother had to think a great deal when he used it.

AN IMAGINARY FAMILY

This is recommended as play for children when they are alone, perhaps after they have been put to bed. They are to agree upon the names, ages and characters of their children, and then to carry on their adventures from night to night. Mrs. Fisher gives a full description of an actual play of this sort in her book, "What Shall We Do Now?" One little girl who was devoted to books of travel and who loved to pore over maps and charts used to travel with her family every night in whatever country she happened to be interested at the time. Thus, she and a favorite son, Pharaoh, traveled for a long time in California, crossing every mountain range by the proper passes, exploring every valley, tracing each river to its source, and so on. In this way she traveled with her family in Central and South America, the Malay Peninsula and the South Sea Islands. Another little girl, who was very fond of adventure stories, carried her family through all sorts of perils by land and sea. At one time she was shipwrecked and lived like the Swiss Family Robinson. At another time they were exploring Central Africa, and traveled about with three years' supplies in a gigantic caravan with fifty elephants. Yet, another little girl had for her family any characters out of books that particularly fascinated her. Thus, when reading "The Heroes," her family was reduced to one daughter, Medea, a rather terrible daughter, who needed a great deal of propitiating, and for whose sake all other children had to be given up. Later on, when the same child was reading "Tales of a Grandfather," her family consisted of three sons, Wallace, Bruce and Douglas. (It is rather a good thing, by the way, to have a very heroic family, especially if you are at all afraid in the dark, as they help to keep one's courage up.)

AN AEOLIAN HARP

This can be made on a long, thin pine box, about four or six inches deep. Fasten to each end of the box

little bridges, like those on a violin, and stretch across them thin strings of catgut. At one end fasten the strings to the box itself, and at the other to screw pins. By this means the strings can be tightened or loosened at will. Place the harp in a current of air, and very sweet soft tunes may be obtained.

A "MILITARY" SUNDAY

In one family the day passes with helpful regularity by an execution of military system. Each of the children is appointed "Captain of the Day" in turn, and has certain special responsibilities and privileges in contrast with the other children upon that day. At an hour definitely assigned, father makes a military inspection of each of the children's rooms. Sometimes this is done in the morning, so as to be sure everything is in ship-shape before going to church. If the children are going to be busy in decorating or making repairs, then the inspection takes place in the afternoon.

INDOOR GARDENING

The idea is taken from Frances Duncan's gardencraft toys for children mentioned in the references below. Miss Duncan is well known as a writer and horticulture editor for the garden department of one of our great magazines and the author of two clever books on children's gardening. Her toys consist of a pasteboard country house, with "grounds," which are planted with flowers that come in sheets like paper dolls, each with the name and time of blooming on the base, so that while amusing himself the little gardener really learns the names of the plants and something about them. The plants stand by being slipped between small wooden blocks. These toys are well worth purchasing as wholesome and attractive amusements for young children; but they may

easily be copied by cutting flowers from seed catalogs, pasting them upon white paper and looking up and writing the facts upon their backs. Nursery blocks may be used as supports.

DOLLS WITH HISTORIC NAMES

Dr. Berle, in his valuable book, "The School in the Home," tells of a family of thirty dolls, mostly of the cheap variety, who played a remarkable part in the intellectual life of his children. They were Cleopatra, Julius Cæsar, Queen Victoria, Lucy and Mary (standing for the great ships Lusitania and Mauretania), also Jupiter, Cupid and Pocahontas. When Cleopatra broke her head, she was embalmed, and interesting things learned about Egypt. One of the kittens was named Siegfried, another Tigris Euphrates, a reminiscence of geography. The names were the result of something real or talked of at the table. These children graduated from Harvard at seventeen, without injury to mind or body.

BRUCE'S HEART

Where toys become tedious, games have to be made up; and in making up games no outside help is needed. One little girl used to find endless joy in pretending to be Douglass, bearing the heart of Bruce to the Holy Land. A long stick in the right hand represented his spear; a stone in the left hand was the casket containing Bruce's heart. If the grown-ups stopped to talk with some one they met, or if there was any other excuse for running on ahead, the little girl would rush forward waving her stick and encouraging her men (represented by a big dog), and after hurling her stone as far forward as possible, and exclaiming, "Lead on, brave heart," she would cast her spear in the same direction in a last effort against the Moors, and then pretend to fall dead to the

ground. This little girl had found the story of Bruce in "Tales of a Grandfather," by Sir Walter Scott. Almost every book will yield people and events to play at.

—Dorothy Canfield Fisher.

SPATTER-WORK

Paper and cardboard articles can be prettily decorated by spatter-work. Ferns are the favorite shapes to use. You first pin them on whatever it is that is to be ornamented in this way, arranging them as prettily as possible. Then rub some India ink in water on a saucer until it is quite thick. Dip an old toothbrush lightly into the ink, and, holding it over the cardboard, rub the bristles gently across a fine-tooth comb. This will send a spray of ink over the cardboard. Do this again and again until the tone is deep enough, and try also to graduate it. It must be remembered that the ink when dry is much darker than when wet. Then remove the ferns, when under each there will be a white space exactly reproducing their beautiful shape. If you like, you can paint in their veins and shade them; but this is not really necessary. Colored paints can be used instead of India ink.

—Dorothy Canfield Fisher.

A DOLL'S PAGEANT

The doll pageant is becoming one of the chief feature entertainments of the churches throughout the country. The church people are using dolls, which they dress to suit the occasion, and arrange them in groups so as to tell the story of some historic happening. The doll at once is taken from the class whose only mission seems to be to look beautiful and assumes the role of one of brains, who thinks and who stands for something real.

In Fairhaven, Mass., in the First Congregational Church, a pageant was given, "The World in Fairhaven." The idea was not original, but it was worked out in a most original way by Miss Mary Gertrude Wing, of Wareham. The chief idea of the pageant, as one of the workers explained it, was to instruct the children—and the grown-ups, too.

Little boys at the pageant were seen to linger long at the booth which depicited the Wild West, its Indians, their tepees, their canoes, and all. The scene showed a group kneeling around a Bible. A doll in the center represented Marcus Whitman, the explorer-missionary.

Far-away Alaska also was shown. Eskimos and tiny sledges helped out the general effect. Dr. Thomas, who for years has labored as a missionary, was shown in a group of the fur-coated dolls.

The Southland was represented by typical old colored Mammies, the most interesting feature being a white-haired old Mammy, who dropped cotton into the basket of a little girl cotton picker who was trying to earn enough money to buy a new Sunday school dress.

In China were the incense and the idols, the missionaries contending against world-old prejudice of the superstitious Orientals. Along with this booth went the pretty story of Mistress Tao, whose feet were so tiny that she could dance on a lotus leaf, and did so dance, till her head was turned by the flattery of the prince and of his court. As for the other women, their hearts were filled with bitterness, and the agony of jealousy that smote them was no less keen than the pain of the feet that they bound in hopeless imitation. Their little girls' feet, too, they bound, so that the emperor might admire them in later days.

Next door was a harem with its lord splendid in bordered silk and beads, its veiled women, the latest favorite quite insolent-looking in her superiority.

Africa was a beautiful and intricate booth with a real jungle. Here Henry Stanley and Dr. Livingston clasped hands. In this booth was shown the fetich of India, and later, the sad natives carrying the body of their revered Dr. Livingston to the coast.

—*Toys and Playthings.*

PLAY WITH FEATHERS

A company of people seat themselves facing each other in a hollow square, holding the four edges of a sheet on a level with their necks. A feather is thrown into the air and blown from one to another across the sheet. One person has been selected to stand outside, and he leaps around the outside of the square, endeavoring to seize the feather in his hands as it lights upon some person in the square or sails aloft in front of him. The person in front of him, or upon whom the feather is caught, must take the place of the outside play-fellow.

A variation of this game is for a group of children to arrange themselves at opposite ends of a dining-room table. The feather is laid upon the center of the table. At a signal, both parties begin to blow the feather. The members of either side are allowed to creep up along the sides of the tables as far as the middle, but no further. Each tries to blow the feather across the "goal" of the other, and the side which does so first wins a "touchdown." The scoring is as in football.

GIRLS' PRIZE EVENTS

8th Year.—Oat Bag Relay Race (contestants to run around a standard, and the first girl not running in each team must stand on an 8-inch painted line. The one running with the bag shall run in front of the line and pass it back over her head, and afterward get back on the line. The one receiving it must stand on the line until she has passed the bag back)—10 girls on a team.

7th Year.—Chariot Race (4 girls are horses, and one driver with lines eight feet long in rear of her team).

6th Year.—Indian Club and Flag Relay Race (they carry an American flag, without a stick, in their hand as they run, and pass it to the new one in line each time. The last girl runs 30 yards behind the team and finishes breasting a string)—6 girls on a team.

5th Year.—Potato Relay Race—6 girls on a team.

4th Year.—Dodge Ball Contest.

—*Newark Public School Athletic Association.*

BASEBALL BUZZ

This is the old game of buzz, played in imitation of baseball. In buzz, a number is selected, which, with its multiple, is not to be repeated as a company of players count in turn the numbers from 1 up, but instead of which "buzz" is to be said. If 4 be the number, the players, seated in a circle, will say: "1, 2, 3, buzz, 5, 6, 7, buzz," etc. In this game, the players, who may be eighteen or less, are on two even sides. The chairs, for one side, are arranged in relative position, like the diamond of a ball field. The other side is seated in a row in a position corresponding to the batters' bench. The man at the bat goes and stands at the "plate." The numbers are now repeated in turn down the bench and around the bases and field, the "buzz" number being selected for each inning by the side at bat. If one of the sides in the field makes an error, the batter takes the next base until he has made a run, which is scored. Then another batter takes his place. If the batting side makes an error, the batter is out, and when three are out the sides exchange places.

A FAMILY YEAR BOOK

One of the best measures of interesting children in the changing seasons, the weather and the life about

them, is to have a family "year book" or "calendar," which may be either a stout blank book or a sufficient number of leaves of smooth paper stitched together. To this, all the children may contribute, and the mother or an older child will set down the date at the head of each page and rule off divisions for the facts to be recorded. Under "Weather," one of the younger children could paste on a yellow circle (or draw it with yellow crayon) if the day was sunshiny and bright; if cloudy or foggy, a gray circle should be used, and if very stormy, a black circle. Some of the children can learn to read the thermometer and give the temperature at breakfast and supper-time each day. During a rainy season, they will delight in setting an old tin pan in an open space, out of the reach of animals, in order to measure the rainfall and record it in "their" book.

From noting rain, sunshine, snow and frost, they pass to living things, and record the birds seen or heard each day, the first appearance of each flower, the blossoming of the fruit trees, etc. If the mother begins these year books wisely with the little people, they will in time be carried on without assistance, and she will see with delight as the months go by that her children are cultivating those powers of observation on which all learning rests.

—Florence P. Roab.

CHILD STUDY IN A BOY'S POCKET

Some one has suggested that if one wants to know at a given time what a restless or uncommunicative boy is likely to enjoy playing, the best way is to get his permission to inventory what is in his pocket. A study of the table of contents will give a mother at almost any time a clear idea of the boy's interests, collections and play activities.

A similar study may be made of the top bureau drawer in a girl's room.

TIDDLEDY-WINK GOLF

Each child receives a scorecard in heart shape, with a pencil attached—red for the boys and white for the girls—and all follow the hostess into an adjoining room, where they will find a golf course laid out on the floor. Small glasses form the holes, books the bunkers, and dishes of water hazards. Regular tiddledy-wink chips, a large one for a club and a small one for a ball, are used by each player; and mixed foursomes may be played. The scorecards are numbered at the top, so that the boy with No. 1 on a red heart will play with the girl having the same number on her white one. The pair handing in the best score, is, of course, the winning one.

—*Mary White.*

MALLET GOLF

You will use a croquet set, which costs from $1.50 upward. Find tin cans large enough to hold a croquet ball, and sink them neatly at long and short distances from each other, according to your fancy. Of course, a number of the holes should be far apart from each other. If your yard is large, you may want as many as twenty-five holes altogether. They should form an irregular circle, the first hole being "home" as well. A red flag should be set up close to each hole to show its position. Between the holes, as near or as far from them as you please, plant croquet wickets and stakes. Tie a bit of red cloth to the top of each wicket, and paint the stakes red. At other places along the course heap up bunkers of earth or stone, and dig trenches. You might even sink an old tub and keep it filled with water. About half the distance of the links, a square yard of ground should be plainly marked out by four corner clothespins, colored red. After you have laid out your course, you should carefully note down in the right

order what obstacles—bunkers, pond, wickets, stakes, square yard, etc.—the ball must meet with on the way around.

The object of the game, as you might suppose, is to reach the home hole in the fewest possible number of mallet strokes, so each player should keep his own score very carefully on a card. The game is begun by a player setting his ball as close as possible to the edge of the first hole, and knocking toward the second. The mallet may be held in one hand or two hands, and may have a long or short handle. If a player misses his stroke altogether, he may try again, but if he touches the ball, however lightly, the stroke counts. He must successfully meet every one of the obstacles. The ball must be knocked through a wicket in the direction of the hole. If the ball is knocked into a trench or pond, instead of across it, the player may, if he pleases, shove the ball out with the stick end of his mallet; every hit into the square yard of poisoned ground adds two strokes to one's score. Should you not be sure whether a ball is within the poison boundaries, stretch a string from clothespin to clothespin. If the ball is inside the string, even if it barely touches it, the ball is poisoned. A player knocking the ball against the ball of another player is entitled to a free stroke—a stroke that does not count on his score. It is a good thing to have an umpire around when you are playing mallet or hockey golf; if you have a tournament, there must be an umpire by all means. Every time a player breaks a rule, a stroke must be added to his score.

—*Eighty Good Times.*

THE CHAPERON IN THE PLAY-LIFE OF YOUTH

"A wise, willing and companionable chaperon is more essential on a picnic than the lunch basket, as needful at a dance as music and more important around

a campfire than a story-teller. Any mother can keep going a round of simple festivities that will protect her brood as with a magic cloak." This remark is the result, not of theory, but of observation and experience. Once the writer started a series of Friday night parties. For awhile we played games of art and history, where every one had the joy of acting an admired character. The renewal of an interest in history was amazing. A Dickens costume party, announced a month ahead, kept the boys and girls busy for days getting ready for it. Charades, impromptu dramatics, gay little dances, kept this group so busy they never had time to get into serious mischief, neither did the follies interfere with lessons. They were always held on Friday night or Saturday afternoon, but looking forward to them gave a zest to the week's work.

Years later, a teacher told the mother who led that set that the young people of that crowd were the best young men and women she ever knew.

—Mary A. Gardiner.

XXIV

NEIGHBORHOOD PLAYS

Many mothers are willing that their own children should play with their neighbors so long as they do so entirely on the home lot. If every mother took this position, there would be no playmates. We usually have to grant a reasonable amount of interchange. Why cannot this be done co-operatively? In one neighbor six mothers agreed to be responsible each in turn for play of their children for each of the six week days. Each child brought one toy to the play place for the day. By this plan, each mother got five days of rest, and all the children pooled their play and playthings.

By the time boys and girls get to be 10 years of age they organize into gangs, boys with boys and girls with girls. Puffer tells us that, allowing for two or three pairs of brothers in the same gang, each group will commonly represent at least a half-dozen households, and these, he properly insists, among them ought to be able to provide the gang with the essentials of profitable existence. Somewhere in those families there should be at least one spare room, one large back yard and one father, uncle or big brother who likes boys. Somewhere in those families there ought to be country relatives or the owner of some real camping ground. The only thing, he continues, for the group of households related to one another through a gang to do is to recognize this relationship and live up to it. The father who has no room for a shop can put up the money for bats and balls; the mother who cannot stand the boys' racket can provide grub for the summer trip. Somehow or other, six reasonably well-to-do households, if only they will stand together, can always manage to give the gang about all it needs for its best efficiency.

The activities of gangs have been so thoroughly studied that there would seem to be no excuse if we do not understand them. For example, Sheldon found that 61% of boys' gangs had athletics as their chief activity; that 17% engaged in migration, building, hunting, fighting and preying; that 8½% were industrial in character, while associations for literary purposes comprised only 1½%. Since 80% of those interested in athletics play such group-games as baseball and football, evidently every gang must have level space to play. Since 74% engage in such industries as hunting, fishing, building huts and going about in the woods, they should have access to a forest. Since 68% went in swimming, they should have a swimming-hole, and since 78% of them enjoy "plaguing people," they evidently need a chaperon or an adult counsellor and advocate. Since girls form three times as many secret societies as boys, five times as many have indoor social play, three times as many have industrial purposes, twice as many have philanthropic and only one-fourth as many predatory and half as many athletic societies as boys, it is evident that not only will the girls not be likely to organize with the boys before 17 years, but they must be given entirely different devices and apparatus for play. As this manual is devoted to play in the home, we refer our readers for more satisfactory study of these group interests to Mr. Puffer, the author of a very interesting book entitled "The Boy and His Gang."

PARTIES

A party, as everybody knows, consists of two things, play and ice cream. This being so, we are surprised to be told that "parties are becoming obsolete." Surely there is no easier or better way of expressing neighborhood fellowship among children than by a party.

Since every game-book consists almost entirely of descriptions of games for parties, most of which are generally well known, this page shall be given rather to a few statements as to the technique of a successful party.

Every party should have a play-master, a cheery dictator who is supreme from the beginning to the end, and who has nothing to do with the refreshments or the cloakroom or anything but play-leadership. It is a sorry kind of a party, noisy, ill-tempered and uninteresting, where children are shut up in a room and told to play, with no adult supervision.

The one essential preparation for a good party is a schedule, in which quiet games, for rest, alternate with active ones. Allowing ten minutes for each game, a dozen will be plenty for an afternoon.

In choosing games, avoid those which require much apparatus or preparation, because the children are eager to get to playing. Avoid games which involve writing, reading or reciting, any activity which may not be "pulled off" quickly and with unanimity, or any which will make conspicuous either the exceptionally forward or backward child. Avoid games in which knowledge of each other's names is essential, for some present will probably be strangers. Avoid games which encourage unmannerliness, rough handling or the disposition of any youngster to be "fresh." It is possible to play the liveliest games courteously.

Choose games that are simple and easily explained. Do not be afraid of old games. Children are always new, even if the games are not, and generally they like to play games they know best. At the close of each game ask if they wish to play it over, and if they respond enthusiastically, do so. Usually children like to play any game twice. Be sure that each game is suitable for the number present. Blind Man's Buff, for instance, requires at least a dozen players to be enjoyable, but Tether Ball

cannot be played by more than two at one time. Sometimes, at a large party, it is necessary to divide the players into two circles, but this is unsatisfactory, because chums get separated and those in one circle are quite apt to be sure that the other circle is having all the fun. In games where the one who is "it" must be quick-witted, be sure the child first chosen for that part is competent. If the leader is not sure, let her be "it" first herself.

The game chosen to begin the party should be one which can be played by a few, which does not require choosing up equal sides and which lends itself readily to the addition of more players as the late arrivals straggle in. Instead of an embarrassing sitting around on chairs, it is better to begin to play some jolly game as soon as half a dozen arrive. Then those who come afterward are drawn at once into an active, laughing company. Good games for starting a party are Buzz, Peanut Hunt, Racing to the Bell, Blind Bell, Horns, Fish Pond.

Among the active games those of hunting, chasing and seeking are always popular. In the quiet games, guessing and imitating are well liked. All quiet and some active games are played in a circle, and if the room is large enough a circle of chairs should be placed in advance and kept for use as wanted. A piano adds to the pleasure and orderliness of a party, in the marching games, in changing from one game to another and to accompany the march to the refreshment room. Forfeits are always popular, but are not successful unless they are thought up in advance, are performed rapidly and are paid by all. A child who is visibly embarrassed in paying a forfeit or in playing any game should, of course, be released at once.

Prizes generally stimulate unpleasant motives and jealousies among children. Favors for all are better. Elaborate decorations are unnecessary and are usually unnoticed.

While a party engineered by children when no adults are present is unsatisfactory, a measure of self-direction by the children is always agreeable. Offers of assistance by them should always be accepted, suggestions of games should be kindly received, and, if possible, carried out, and help in serving and prearrangement about going home together are among the pleasantest features possible at a party. Courtesy always makes any party happier.

One of the most successful parties ever conducted by the writer, whose long experience almost makes him a professional, was a "Fagot Party." Forty children and young people had assembled one winter day in a living room 15x25 feet. Very active games were impossible. Each person present was given a fagot or small piece of wood, to which was fastened a number. As each responded to the order of his number, he was ordered to throw his fagot upon the open fire and to sing a song, recite a piece, tell a conundrum or suggest a game, to last as long as his fagot burned. The whole afternoon ran rapidly away with this varied and self-originated program.

Below are some schedules of games, arranged alternately for activity and quiet, which have, in the writer's experience, made successful parties:

For a Party of Children 8 to 14

Hide the Thimble	Poor Pussy
Horns	Menagerie
I Say "Stoop"	Change Seats (or Exchange)
Hen Roost	Buzz
Trades	Kitty Cat
Did You Ever See a Lassie?	Still Pond

Another Party of Children 8 to 14

Shadow Tag	Animal Blind Man's Buff
Find the Ring	Going to Jerusalem
Jacob and Rachel	Horns
Up Jenkins	Center Catch Ball
London Bridge	Buzz
Hen Roost	Mulberry Bush

For a Party of Young People Over 14

Buzz
Parlor Field Meet
Beast, Bird or Fish
Jacob and Rachel
Minister's Cat
Observation
Hottentot Tackle
Wink
Up Jenkins
Peanut Race
Still Pond
Music Box
Spooning
Change Seats (or Exchange)

XXV

HOME PLAY AND COMMUNITY LIFE

The young child plays entirely at home. The school boy uses the schoolyard and vacant lot. To the adolescent every place in the community is playground. The parent who complains that the community boys' club or playground takes his child away from his home may be justified in his complaining if the child is but 10 years; but if the child has come to 14 the parent recognizes that the home can no longer bottle up all his child's play. The vital question then comes to be: What kind of a playground is the community for my child? The parent finds that he must inevitably take an interest in the play-opportunities of the community.

Every community of size has its commercial play-places. Among these are the theaters, the moving-picture shows, the skating rinks, the excursion steamers, the amusement parks and the dance halls. Each brings its own problem of sanitation, of chaperonage, of moral influence and moral companionship. All these problems are an appeal to alert, active and aggressive citizenship.

But we wish in this present manual to speak especially of certain community institutions of play that are not commercial and that are thoroughly wholesome. These are the playground, the play-school, the festival.

THE PLAYGROUND

The playground hardly requires any introduction. The playground movement has been so widespread, so vigorous and so successful that its advantages are becoming available in nearly every large city. Properly supervised, it becomes simply a great neighborhood back-

yard, where parents and children of every age may be happy and content. It connects with the vacation school and the schoolhouse in one direction, and through its field-houses it extends its gracious influences as a neighborhood center throughout the winter.

THE ATHLETIC BADGE TEST

In order to counteract the partiality of popular athletics, which entirely favor the best player and the champion athlete, both the vacation and the school playgrounds have of late been using their limited quarters for the encouragement of group types of play which shall bring out the talents of the average boy. One of these is called the Athletic Badge Test. In this test, as described by Lee F. Hamner, the aim is to furnish an opportunity whereby all boys may have a chance to show evidence of athletic prowess. For the elementary school boys there are two sets of standards so arranged as to make them sufficiently possible of attainment to attract the boys to them and not discourage them by the thought that there is no hope for them to win.

The first set of standards is known as "Standard A" and to each boy who is able to come up to the required mark a bronze badge or button is given. To those who qualify under "Standard B" a bronze and silver button is given. The two are similar in their requirements, but vary in the degree of attainment. Each boy is required to run a certain distance within a prescribed time; to jump a certain distance and to pull himself up to a bar a given number of times. This insures a measurable degree of all-around physical development, and it gives to all boys an opportunity to win a badge upon an absolute basis and not upon his ability to beat some one else.

When these tests were first given in the New York schools only about 2% of those who tried were able

to qualify. This was about five years ago. Since that time the boys have practiced these events so faithfully and have gone into the tests in such great numbers that it is not unusual now to find a school qualifying 50 to 60% of its boys under one or the other of the standards.

To each school whose boys take part in the athletic badge test an engraved diploma is given, upon which the names of the successful boys are enrolled each year, thus leaving in the school a permanent record of the successful endeavors of the boys in the athletic badge test. A similar plan might be followed on the public playgrounds. The following are the standards under which the boys qualify:

STANDARD A

60-yard dash	8 3-5 seconds
Pull up 4 times	
Standard broad jump	5 ft. 9 in.

STANDARD B

60-yard dash	8 seconds or
100 " "	14 "
Pull up 6 times	
Standing broad jump	6 ft. 6 in.

This form of athletics reaches all the boys. It does not make it necessary for a boy to defeat someone else in order to win. It simply requires him to bring himself up to prescribed standard of efficiency.

CLASS CONTESTS

Another plan, already popular in elementary public schools, is the Class Contest. It is a form of competition in which one class or group competes against another class or group of the same school grade. The official competitions consist of events similar to those in the athletic badge test—running, jumping and chin-

ning—but it is quite possible to adapt it to all forms of athletics in which there is individual competition. The plan is to have all the boys in the class take part in making a class record in a given event. This record is compared with the record made by other classes of the same grade and to the class setting the highest mark a trophy is awarded. The events selected were, as in the other, running, chinning and jumping.

In order to have a record count in competition with other classes, it is required that at least 80% of all boys belonging to the class or group or club take part. A spirit of "teamwork" at once develops, and the preliminary practice helps the boys physically. The moral effect upon the individual is obvious.

A splendid mass contest is described by George E. Johnson, which was conducted by himself at Schenley Oval, Pittsburgh, between four teams of 100 boys each, from the recreation parks and vacation schools of Pittsburgh. The ages of the boys ranged from 10 to 15 years, the average age of the boys of the teams not exceeding 12½ years.

"The object of the experiment was to demonstrate, if possible, the practicability of conducting an athletic meet in which individual competition should be entirely displaced by group competition; to demonstrate the feasibility of handling teams of extraordinary size and to demonstrate also that such a meet would be of very great interest both from the standpoint of the spectators and the participants. The events chosen were a five-mile relay race, each boy to run 88 yards; the standing broad jump and the tug of war.

"In practicing for these events the boys were given some drill in line formation, deploying in squads of ten, breaking ranks and quickly reforming and marching. This drill was to enable quick, easy and efficient handling of the boys at the meet. The boys of each team were numbered consecutively from 1 to 100, each boy wearing his number.

A Home "Fourth"

The events were conducted as follows: For the relay race, the teams were deployed in squads of ten to each of the ten 88-yard lines of the half-mile track, one boy of each team taking his place on the line, the rest being stationed within the oval adjacent to the track. The boys at the scratch carried sticks wound with the colors of their respective teams, which they handed to the next runner as they finished their distance. When the boys at a given station were released their places were taken by the boys composing the next relay at that station. Once started, the race was continuous until every one of the 400 boys had run his distance and the five miles had been covered.

"Nothing could exceed the spectacular features of this race. It was an ordinary relay race multiplied by 25, in time, in space, in changing fortunes. The accumulation of interest was immense and the outcome was uncertain to the very end. In teams so large, if the age or weight basis is faithfully applied, the average difference between the members of the teams is reduced to the very minimum, and a close contest inevitably results.

"For the standing broad jump, the teams were formed in single file, all facing in the same direction. The leaders of the several teams jumped, then took their places at the rear of their respective teams, the lines meantime advancing to the marks made by the first jumpers. The second men on the teams jumped and took their places at the rear, as did the first, and so on, until all had jumped. The teams advanced down the track continuously and commensurately with the distance covered by the jumpers. The team covering the greatest distance in the 100 jumps won.

"The tug of war was the ordinary standing pull, all four teams pulling at once. The two winning teams then pulled the final. The time allowed was one minute. This event proved very spectacular and exciting, con-

trary to the expectation of some who had never before experienced the thrilling suspense of a real tug of war.

"In conclusion, it may be stated that the experiment seemed to show—(1) that very large teams competing in group contests can be handled with greater quickness and facility than an equal number of participants in individual contests;

"(2) that the spectacular features and excitement of the contests are increased rather than diminished;

"(3) that contests between large teams tend to be closer and more uncertain of the outcome to the last;

"(4) that *every* boy may become an eager participant in *every* event, realizing that failure to do one's best is as serious for the success of his team in the case of the slow and the weak as in the case of the swift and the strong.

"Finally, I am inclined to believe that the spirit displayed by both the victors and the vanquished after the meet was the finest that we had ever seen at one of our meets, as though the success of the team enlarged the satisfaction of winning in the heart of each boy and as though the bitterness of personal defeat were lost in the feeling that all had done what they could and had stood together."

While it may be and probably is desirable to continue the track and the field athletics, it is certainly true that these other forms of athletics that reach all the boys, giving each fellow a chance to win a badge or help to win a trophy for his class or club and at the same time build him up physically, have great possibilities.

THE LIMITATIONS OF PLAYGROUNDS

We are beginning to suspect that we cannot bottle up all the play of children in playgrounds. There are at least three things which belong to the best play which the ordinary public playground cannot furnish. These

are seclusion, treasure trove and new uses for old things not originally designed for play. Seclusion is especially important for nervous children, and desirable for all children, in order to give them initiative and time for thought. Treasure trove, the finding of something unexpected, impossible on the city lot, is one of the most educative elements in play. New uses for old things not originally intended for play, such as acorns, shingles, spools, buttons, etc., are of course impossible on the public playground, where everything is provided. "There was just such a case," says Frederick Douglas How, an English writer, "in a large northern town. The recreation ground was opened with pomp and was elaborately fitted with swings, parallel bars, etc. For a week or two a few children made efforts to amuse themselves there, but it was quickly deserted. In the immediate neighborhood were sundry patches of ground where no houses had as yet been built, and on which lay fascinating heaps of brickbats and refuse. Needless to say, these afforded far greater attractions than the new and orderly playground. Small children do not care to play 'to order.' They have enough of that during school hours. When they get a bit older they will be willing enough to join in games on specified grounds and governed by codes of rules; but while they are little they like to find their own playgrounds and invent their own games.

"Memory brings a vision of two children, one a little girl with soft, dark hair and big black eyes, who is dressed in a blue and white cotton frock and a big, white straw hat; the other a sturdy but commonplace boy in grey knickerbockers, a Holland blouse, with a broad, black leather belt, and a flannel cap. They are about the same age, neither of them being yet 7, and they are playing in a stackyard. It is not the stacks that are the attraction, for just now there are none there, but for all that it is a glorious playground. In the first place, it is well out of the way of the grown-ups, and in the

next place, though there are no stacks, there are the stone supports on which they once stood. What excellent tables they make, these old, grey, upright blocks, of which the flat, round tops project like real tables and are practically useful in preventing rats and mice from climbing up. But there is something else which has drawn the children to that spot, for all about in the yard there is to be found a tall plant with a quantity of red seed, which must, I fancy, be some kind of sorrel. It is delicious to draw your hand up the stalk and bring it away full of this seed, and that is what these children are busy doing. Next they put it in a heap on a slate which they have discovered, and then search for pieces of brick and flat stone, which are piled on top. In this way a certain quantity of the seed is compressed and called a cheese, which is deposited with ceremony upon one of the stone tables."

It would indeed be difficult to imagine an instance of such happy, constructive play within the narrow limits of a city playground. The necessity of playing in groups continually and moving at the dictation of companions or adult leader is too constantly present. The best of all city playgrounds is a spacious park, like Belle Isle in Detroit, or Fairmount in Philadelphia, where it is literally possible for children to lose themselves while exploring the wonderland about them.

The public playground at its best is a makeshift, a substitute for the private backyard.

THE PLAY SCHOOL

A more recent movement, known as the play-school, seems destined to do a particular service to young children who are just on the playground borderland, to communities that are not large enough to support supervised playgrounds and as a supplemental institution for children who are not likely to seek the public playground. The plan, briefly, is this:

Every educational movement must have a living center. There comes to a small group of communities in turn every few days a trained woman, usually a kindergartner or a skilled play expert, acceptable to the parents, who acts as local head of the movement. It is the duty and privilege of this play-fellow to assist parents and children in all kinds of home play and occupations. Naturally, she becomes a trusted confidant of the mothers and an inspiring comrade to the children.

This playfellow sets apart a special day in each community, when the children who are members of the play-school are welcome to come together. To some central place they bring their finished handwork, the dolls and toys they have made; they play together under her directions; she gives them the newest ideas in play and story-telling, and she sends them home reinforced with resourcefulness.

Not only does this play-hour give a well-earned rest to the busy mothers, but it sheds its benediction over the entire week, since it gives children so much to think of and so many plans to execute. It throws play itself, where it belongs, back into the homes.

The plan develops individual play. In the public playground there is generally the necessity of playing in groups and of moving at the dictation of companions or an adult leader.

The strongest feature of the plan is that it gives the children ideas and suggests materials which stimulate them to play at home, thus centering them in the home life. The public playground takes a child away from home and tempts him to stay away, and sends him back to note the barrenness of the play opportunities in his home instead of with a treasure trove for utilizing home resources.

In communities where it is feasible, this play-hour grows and often becomes a semi-weekly or even a daily

occasion; a combined daily nursery and playground, where mothers may safely leave their children. This, in turn, is a direct step toward an ideal children's club.

THE FESTIVAL

In the old world countries people have definite dates in the year when they come together in large numbers for play and sociability. Unfortunately, these race festivals have not been brought across the sea to our country. We are beginning to revive these historic customs, especially in the country. Under the auspices of our normal schools, our country superintendents and county Y. M. C. A., play festivals have been held in many parts of the country, in which boys and girls of various ages have engaged, in the presence of their parents, in various athletic feats and games. The influence of such play festivals in setting the children to play with a purpose in the schoolyards or the neighborhood after the festival is over is remarkable. The festival, therefore, is of value not merely for the occasional opportunity for bringing the whole neighborhood together, but as stimulation to the recreational life of the entire year. In some festivals even adults have been brought into the play and contests, and it is to be hoped this tendency will be increased, because, as we have already seen, successful play in the home depends very largely upon the perpetuation of the play-spirit in the hearts of parents.

If folks would just remember that a festival to be successful does not need to be elaborate nor even to be prepared in advance, but that it is simply a gala day, our community life would have much more life and color. "The show is not the show, but they who go."

THE PAGEANT

The pageant as the condensation of history or literature has had a great vogue recently, both in England

and America. This spectacular impersonation of history, or literature, or education is no doubt doing much to develop refinement in rural life and bring about a spirit of local pride. It is quite possible to overemphasize its dramatic possibilities and its influence upon the permanent life of the community. It will, no doubt, however, have a continuously strong and wholesome influence upon developing the dramatic element in the local schoolhouses and perhaps in stimulating spontaneous play among children.

XXVI

THE MEANING AND VALUE OF PLAY

Children exist chiefly that they may play. The secret of human power is in play. The child in play pursues the ideal, and we who are older seldom pursue our ideals with vigor except in the spirit of play. Play, therefore, deserves study.

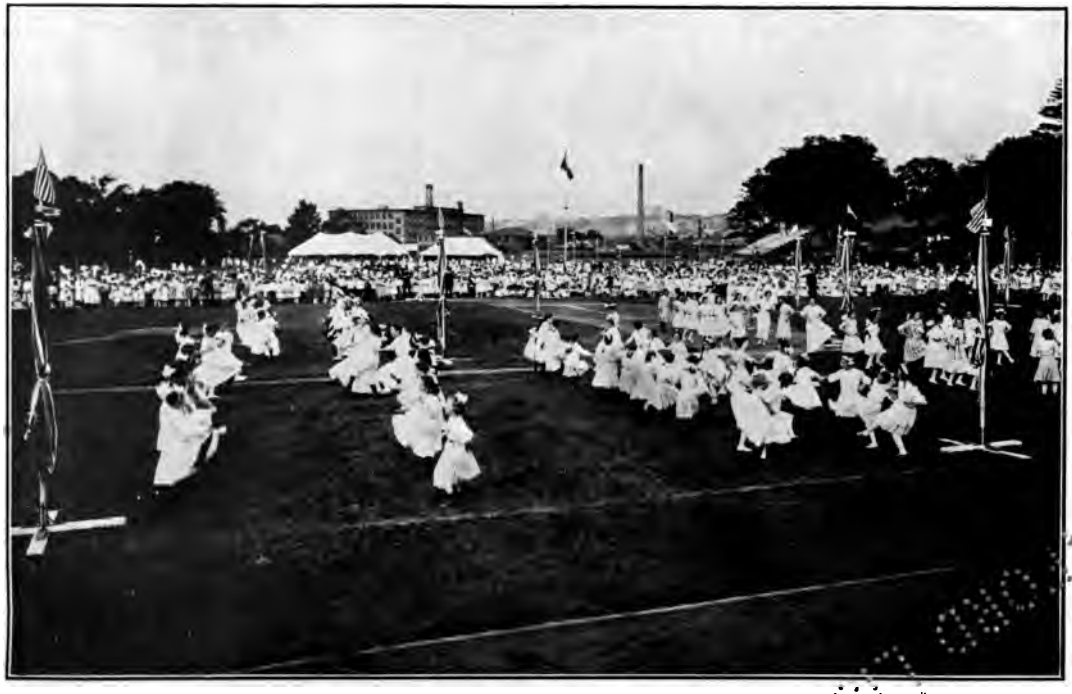
A DEFINITION OF PLAY

The best definition of play is the shortest. One is by Carl Emil Seashore. "Play is free self-expression for the pleasure of expression."

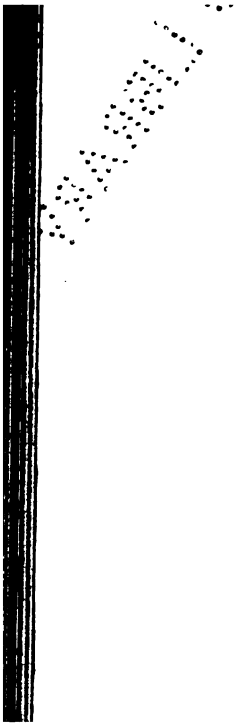
PLAY VS. WORK

Since it is both possible and desirable to put the play-spirit into work, some one may ask, "What then is the difference between play and work?" It is customary to say that work is doing for an end, and play is doing without caring for the end, but it is probably better to say that in work we are trying to get something, while in play we have already got what we want. And, as Dr. Luther H. Gulick says, "The glorious thing about life is that the great work is play."

Some one is sure to raise the objection that it is both fruitless and distracting thus to emphasize play when nearly all children must look forward to a life of toil. Dr. Paul Carus cites this heresy in another form. "One of the professors of a school had advised him not to impart any playful instruction, 'because,' he said, 'instruction is a serious thing, and if it were taught playfully it would demoralize the boy's nature. He



A Play Festival: Folk Dancing



would never learn to apply himself with seriousness in later life.'" The answer to this, from one who believes in the utility of play, must be that while it is probable that the child will engage in a life of application or toil, it is nevertheless going to be possible for him to carry into whatever work he does the spirit of play. "He should be taught," says Johnson, "that the life of play-work is ideal, and that it is his privilege to seek it. I would not," continues Johnson, "for one instant give the impression that I minimize the sense of duty in work. But is not love of duty a higher thing than the sense of duty?" A study of biography convinces us that the spirit with which most of the successful men and all of the world's admirable men have faced their tasks has been that of "the Happy Warrior," who,

> "If he be called upon to face
> Some awful moment to which Heaven has joined
> Great issues.....
> Is happy as a lover and attired
> With sudden brightness, like a man inspired."

"Whatever may be the case of genius," says Dr. Carus, "it certainly shows itself in the playful ease with which work of great importance is performed. It would be wrong to think that a genius need not work, for a genius as a rule is a great worker; but he enjoys his work and can therefore accomplish more than those who constantly remain conscious of the seriousness of their labors.

"The difference between a genius and a pedant consists exactly in this, that the genius performs his work playfully, while the pedant groans under the drudgery of his task. No doubt the pedant's work would be preferable, if its worth were to be measured by the resistance overcome, but the fact is that the work of the genius always increases in excellence according to the ease with which it is accomplished."

In an age which has found a larger amount of drudgery to do than ever before, we surely shall not begrudge the children any treasuries of joy which they may lay up for the lean years that are to follow.

We are convinced that more, not less, of the spirit of play is going to come into our schools, because it is the motive power for life.

"It is easier to say than to enact," confesses Dr. Arnold L. Gesell, "but the truth remains that the first duty of school and state to the child is to preserve his joy of life. Teachers should convince the child that life is beautiful. The primary school child comes to school with the belief that work is as lovely as play. See the zeal and pride with which he attacks his first intellectual problems and the languor and discontent with which he often finishes them. Why is this? Why has the eager, buoyant first-grade child often become the so-called lazy incorrigible of the grammar grades? What has become of the pride in work, the eagerness to help, the dominating curiosity and the warm, unselfish affection for teacher and school? Why have these deep instincts been strangled in their very birth? Why have they not been preserved to brighten and inspire the effort of his later years? Chiefly because school work loses almost immediately its intimate, human touch. It is separated from all emotional incentive and becomes the dry tedium of accumulating facts. Work is purposely made unlovely, too often associated with silence, punishment and failure, while teachers emphasize false distinctions between it and play. Work and play, prescription and freedom, soon take sides against each other, and the child begins to show a preference; yet when he plays he works the hardest. Teachers have a puritanical habit of making work a duty and play a privilege. The gospel of the schools should be that work is lovely; that work is a privilege; that work makes use of imagination, self-expressions and joyous co-operation and gives the individual a personal power."

Only the man who has lived a life of joyous play is thoroughly equipped to meet the disillusionment of modern toil. If he may carry continuously into that toil the spirit of play, which is the spirit of illusion, then he is best equipped to meet life; and whether "with a toward or untoward lot" he plays, "in the many games of life," he manages, with the warrior-spirit, to play cheerfully that one wherein "what he most doth value must be won." If, as Stanley Hall tells us, the real fall of man is to do things without zest, paradise regained is a possibility only to men who know how to play.

THE MEANING OF PLAY

Play seems to have two great meanings—it prepares for life and it enhances life.

It prepares for life. It develops the senses, reveals capacities, satisfies and stimulates curiosity, trains the higher mental powers, helps courage to overcome difficulties and broadens the social nature. This is the unconscious side of play.

It enhances life. "Among the most salient traits of play," says Seashore, "are a self-realization through growth, a conservation of the racial inheritance, a sense of freedom, a thrill of elation or fascination, an extension of personality, a bond of fellowship, a positive-mindedness, a passive seriousness, an exhibition of joy in life and an indulgence in make-believe." This is the conscious side of play.

THE PHYSICAL VALUE OF PLAY

Play has the greatest value physically. Dr. John Palmer Garber explains the characteristic play of each period of childhood as the direct result of some physical

stimulus. "The head and arm muscles, being strongest, control the type of play. Sensations that come through the glitter of objects, or through movement or noise, stimulate it to activity. So the rattle and the ball, or any other object that rolls, and bright objects and things with which it can make a noise, are its delight. As the brain more nearly reaches its full size and bones and muscles and lungs are taking their turn at rapid growth, the period of running, jumping and hunting games appears. These are followed by contest games, which develop the social instinct of playing in co-operative groups. This is the period when all the organs of the body are maturing, when the fibers which connect the various centers of the brain and which play such an important part in the association of ideas are developing most rapidly. As the body stops growing and the intellectual and business occupations begin to absorb the time, the recreations tend to take on form involving emotional life. Hence it would seem safe to say that the impulse to exercise or use the growing parts of the body furnishes the only explanation needed to account for the play activity, and that the type of play is controlled in a large measure by the stage of the bodily development."

Play helps develop physical strength. As Dr. Henry S. Curtis reminds us, the work of the modern city child has practically disappeared, amounting to hardly more than ten or fifteen minutes a day. Practically the only method of physical training left is play. Still more important, play helps develop the vital or *organic* strength. Organic strength is far more essential to modern life than muscular strength. It develops what we call "a good constitution." Nearly all the games are old and simple co-ordinations of movement and of the fundamental muscles. Nearly all of them involve running, and so tend to strengthen the legs and arms and heart.

THE MENTAL VALUE OF PLAY

Play is of importance in mental development. It broadens the experience of the child as he performs the motions of various implements, constructs articles involving skill, touches the life of other lands and races and sounds the depths of strong feeling and vital enthusiasm. It awakens the intellectual facilities of curiosity, rhythm and concentration and develops what has been called the "motor brain." "The higher mental powers," says Dr. Seashore, "normally *develop in close connection with the use of the senses and the muscles.* Children's games characteristically involve the expression of the whole being; in this lies one of the charms of child play. The child is overresponsive. He is alive to the total environment, and play is the main channel for the free outpouring of his soul in action. His fancy finds expression, his ingenuity is exercised and his attention is strained in the effort to copy the patterns of nature, and particularly those set by other human beings. He has not yet developed an organized system of habits; his conscious will is overfree to act out its motives. And in the resulting free action he is strenuous, persistent, indefatigable; *he is overcoming difficulties in play.*"

Dr. J. M. Tyler puts it even more vividly: "If you watch a young child play, you are amused by the number, variety and vigor of movements. Many of these give good exercise, but are a complete waste of energy, so far as the result of the game is concerned. Gradually, as he plays more, he learns to suppress these, to economize and concentrate energy. This is one of the earliest and best lessons in self-control. It is a slow growth. But the poise and repose of the trained athlete are as admirable as his strength. All his life long he saves the energy which others waste in fidgeting and fretting. He is a shrewd investor, not a spendthrift, of his great power.

Play furnishes the very best mental training. Watch even a game of tag. The sense-organs are all alert. The attention is focused on one point. This is the best means of training the will, for close attention to one thing is one of the best forms of will power. The child must "size up" the situation and grasp the opportunity once and for all. He cannot "stand shivering on the brink of action," as the adult so frequently does. "Thinking, willing and doing are united, not separated. The same movement is repeated until perfected, and with undiminished interest. The child forgets himself, and loses shyness and self-consciousness in the game. As he grows older the opportunity for skill, thought, plan and strategy constantly increases."

In another place Seashore shows how play gives both joy and achievement, by this epigram: "The spirit of play makes the *game* of life; the skill in exercising it makes the artist." That is where play passes over into work. The small child is content to throw a shawl over a table and crawl under and call the contrivance a playhouse, but the larger child goes out in the back yard and takes tools and lumber and makes his vision real by building an actual playhouse. The one is satisfied with the game, but the other requires the reality.

He sums up the whole intellectual contribution of play in these words: "Sensory experience gradually acquires associations and responses, comes under control of voluntary attention, and becomes differentiated and serviceable through play; memory, imagination, conception, judgment, and reasoning are whetted, strengthened, and enriched through their exercise in play; the effective life becomes sensitive, adapted, balanced and serviceable through play; habits are formed, instincts developed, impulses trained and brought under control, streams of subconscious activity crystallized, and the power of attention disciplined through play. In short, *play is the principal instrument of growth.*"

THE SOCIAL VALUE OF PLAY

Play is of social value. As Seashore tells us, "Child play reproduces on its level the struggles and achievements of developed social life. Warfare and love, fiendish fight and self-sacrifice, obedience and defiance, the comic and the tragic, regeneration and degeneration, domestic occupation and the spirit of venture—in all these the child lives at his own level, and gradually approaches the stern adult realities, taught and trained, hardened and softened, warmed and cooled, roused and rationalized, through those very engagements in play, which without break or loss of their original character gradually blend into the duties, responsibilities, opportunities and achievements of adult life."

Play is of essential social value as it develops competition, then leads to self-sacrifice and the habit of sharing. Sturdy physical exercise in play mitigates the sexual stress. It even develops, so Stechert thinks, the love of liberty, as the child learns civic and patriotic virtues in the mimic world of play.

THE MORAL VALUE OF PLAY

It has great moral value. It develops right habits through its rules, and necessitates in group games the principle of fairness. Play is of moral importance simply because it gives pleasure. In group play the child develops a sense of the joy of life and gains a bent toward optimism. Edward Howard Griggs believes that "One of the most significant evidences of failure in our civilization is found in the way we strive to enjoy ourselves. The soldier or sailor, home from some months' endurance of hard work and privation, who wanders into the underground dives where poisonous drink is sold and sad caricatures of what once were women are ready to pander to every degraded sensibility, is seeking to be happy. The

rich man who strives to distract himself by wandering aimlessly over the earth, by incessantly gambling, or by buying thousands of acres other people need and turning them into a wilderness through which he may follow dogs, is trying to be happy. Even the cultivated human being, who should know better if his education has been sound, makes such sad work of it when he attempts the art of joy. The very name we give our play shows our failure; for we speak of 'distraction' and 'diversion' as if we wanted to be diverted, pulled off, from the serious business of life, failing to see that true play is recreation, the re-creating of our powers, bodily and mental, through their spontaneous and joyous expression." The word "amusement," too, which implies passive enjoyment of entertainment provided by others, is almost immoral as related to childhood. The great moral value of play to the child is suggested rather in the word "re-creation."

Play has moral value because it transforms vagrant energies into wholesome channels. Dr. Garber says that "it is stronger than vice and that it alone can stifle the lust for it." We know how large a part games of chase have in the life of boys of about twelve. George E. Johnson instances the love of being chased, which seems to be a universal instinct among boys, with the following illustration:

Little Tim appeared in our juvenile court for stealing apples. He was warned and let go. Again he was tempted and fell and again brought to court, placed under a probation officer and sent home. Once more complaint was made and Tim was again in court. In despair the probation officer took the boy aside and said, "Now, Tim, tell me honest, why do you steal these apples? Do you get so hungry for them you just can't help it?" The boy looked a little surprised, hung his head a moment and then said, "Why, I don't care much about eating them, but it is such fun to have old Smudge chase me." Chase him! And why not? Thousands of

generations of boys before him have been chasing some real or fancied good or fleeing some real or fancied evil. If Tim's love of chase had been supervised it would have been better. There was another boy whose instinct for the chase was supervised. Teachers encourage him in tag, hill dill, prisoner's base, and finally taught him football, and one day in a stadium, with twenty-five thousand people rising in enthusiasm to their feet, he carried the ball for a gain of fifty yards, down a protected field. That fact is not much, but the qualities of mind and of body that enabled him to do it, and perhaps also a sense of loyalty acquired and the consciousness of honor bestowed upon him, have helped hold him in after life to a high standard of service and achievement. The love of chase born in Tim was the same as in the other, but the one was supervised and the other not.

Play involves an increasing element of self-direction, than which no moral quality is more needed today in personal and public life. "The moral value of play in this respect arises," says Hoben, "from the instant muscular response to volition. Delay, half-hearted response, inattention, preoccupation, whimsicalness, carelessness, and every sluggish performance of the order of the will, disqualifies the player, so that when we take into account the adolescent passion to excel, and the fact that 80 per cent of the games of this period are characterized by intense physical activity, we are forced to place the highest valuation on play as a moral educator; for this enthronement of the will over the body, although having to do with affairs of no permanent importance, has great and abiding value for every future transaction in life."

"And we must not forget," says Dr. Garber, "that girls need the safeguarding influences of play fully as much as boys. The physical benefits that come from the free activity, the bodily strength and endurance developed by exercise in the open air; the general moral toning up that accompanies physical relaxation and release from

external restraint; the sense of independence and the realization of self-responsibility; the socializing influence of good fellowship and fair play—all of these are needed by the girl and are more thoroughly taught in play than they can be in any other way. Girls are by nature subjected to crises when a vigorous body and sound nerves help to ward off much suffering; they have more temptations to become vain, self-conscious and artful; society has subjected them to more insidious temptations, and at the same time holds them to a more rigid code of morals; and they, even more than boys, need the influences of a more sympathetic understanding of their associates, of the spirit of fairness that is natural to play, and the broader view of relative values in connection with certain games."

"If the laughter of youth to-day becomes the energy of the world to-morrow," as Clara E. Laughlin says, and is not her phrase a memorable one?—"do we not owe to posterity some investment in glee and the possibilities of Romance?"

A GRADED AND ANNOTATED LIST

OF

PLAYTHINGS

TOYS AND OCCUPATIONS

Prepared and Annotated by

CHARLOTTE BREWSTER JORDAN

AND

WILLIAM BYRON FORBUSH

UPON THE BASIS OF

JOHNSON'S "*Education by Plays and Games*"

AIDED BY SUGGESTIONS FROM

GEORGE ELLSWORTH JOHNSON

PATTY SMITH HILL

GEORGE E. FREELAND

AND

HELEN B. PAULSEN

GUIDE TO TOYS AND GAMES.

It is believed that this is the first graded and annotated list of toys and home occupations that has ever been gathered. There is a growing recognition among parents and educators that the play of children is an important part of their education. Many parents, feeling that much that is exhibited in the toy shops is valueless, or worse, do not wish to depend upon the ignorance or the prejudice of clerks, or careless imitation of the purchases of their neighbors. There is, therefore, an active demand for a list like this, and it is believed that it will be useful.

This compilation has been made with care and with complete impartiality. Nevertheless it is possible that some articles of great value have been entirely overlooked. The purpose is to revise the list frequently.

Those who refer to this guide should know the principles which have governed the selection of the toys herewith reviewed. There is, first, the frank recognition that home-made toys, especially those devised and constructed by the child himself, are worth infinitely more than those bought at the store. The home-made things therefore have been mentioned first. It is hoped that they will be made use of. But they cannot occupy much space. There is not so much to be said about a pile of blocks from the saw mill as about some novel games from the shop, because every one knows just what the former is like. Be not deceived then by these attractive descriptions. They often represent only money's substitute for ingenuity. We are searching for instances of homes where the play spirit is exercised entirely by home-made devices.

"There is," says Mr. George E. Freeland, of Clark University, "an opening in the business world, at the present time, for the invention of a great number of new toys that fit the psychological ages. Not complex, but stimulating toys, strong ones, that will last and can also be taken apart, with simple mechanism."

The endeavor has been to include toys and occupations which educate either body or mind, or both. There might not seem to be, for example, anything especially educational in the Dynamobile, which is generally set in motion by winding; but when the child learns that by attaching it to steam, electricity, or other motor power, it may be utilized as a motive force, he has grasped a basic mechanical principle. Certain games of skill and chance have been included in the list, because they sharpen observation and teach the value of combined effort or team play.

Particular stress has been laid upon toys that require activity, in the way of construction, manipulation or completion, from the child. Someone has classed toys as "Do-Nothings," "Look-Ons" and "Do-Withs." Especial consideration has been given to toys with which children can do something, because probably two-thirds of the destruction of toys is the direct result of their lack of constructive quality, so that when a child can get nothing else out of a toy he takes it to pieces. The compilers have avoided the elaborate mechanical dolls, such as talking dolls, complete electric railways, and other contrivances which, wound up, do it all themselves. "I hate toys which play with me," complained one much-indulged youngster. That is why Mr. Hinckley objects to the graphophone at camp—it makes self-amusement practically impossible.

"A bewildered customer, wandering through the aisles of a great shop that had in its Christmas stock every toy invented by the civilized world for the amusement of little boys and girls, was impelled to ask, 'Who

on earth buys these myriads of toys?' Her companion glanced at the French dolls, the German animals, the intricate games and costly pieces of mechanism now so familiar to our nurseries, and answered, meditatively, 'Toys! Oh, they are all bought by people whose children don't know how to play.' "

No juvenile periodical in America has been more successful with its "premium offers" than has the well-known Youths' Companion. It has, for many years, offered a great variety of toys and tools to children as a reward for their efforts in securing new subscriptions. The articles which the boys and girls have striven to possess would seem to be a fair index of those which they most desire. The manager of this department states that up to within a very short time the fretsaw led all the rest in popularity; more recently, the camera. Next have come microscopes, telescopes, magic lanterns and miniature engines. Steam engines have been more popular than electric ones. Educative toys have proven a failure. In general, the predominance of desire has been for *tools with which to make things* and *toys with which to do things*.

The main purpose, of course, has been to point out the toys that are delightful. The educational ideal has not been allowed to crowd out the thought of play. "The pigs are of the gruntiest, and the sheep of the meekest," and all the rest say, "Come play with me" so hard that it will often be hard to restrain the adults of the family from monopolizing them.

The compilers have tried to get strong, well-made toys, believing that flimsy ones discourage care-taking and lead to extravagance.

Very usual toys, such as hoops, jump ropes, carts, rubber animals, toy dishes, etc., have been omitted, because it did not seem worth while to give space to any special review.

We have excluded as non-educational toys which, in their supposed capability to come down to the age of the child, fail to teach him the correct manipulation. We have not, as yet, for instance, found any typewriter which teaches typewriting as used on a regulation machine. Instead, each has some machine movement, which would require the child practicing on it to unlearn all that it taught him when he came to put it to practical use with the regulation machine. Therefore, we recommend for children some of the cheaper grades of regulation typewriters.

Our classification into periods is not a hard and fast one, but the gradation is more or less on a sliding scale, according to the development of the individual child, which often overlaps on either side of our age boundary. The descriptions at the head of each period are mostly from Johnson.

TOY MAKERS AND TOY DEALERS

Here are the full names and addresses of the firms referred to by abbreviations below:

American Colortype Company, New York.

American Manufacturing Company, Falconer, N. Y.

Best & Company, Fifth Ave. and Thirty-fifth St., New York City.

Miss Frances Bonsall, 2649 Myrtlewood St., Philadelphia, Pa.

Milton Bradley Co., 1209 Arch St., Philadelphia, Pa., and Springfield, Mass.

The Butterfly Store, 816 Broadway, New York City.

Child Welfare Company, 1864 Insurance Exchange Bldg., Chicago, Ill.

Dennison Manufacturing Company, 26 Franklin St., Boston, Mass.

Foyer Bros. & Company, Toledo, O.

Baker & Bennett Co., New York.

Gardencraft Toy Company, 1 Milligan Place, New York City.

Gimbel Bros., New York and Philadelphia.

H-K Toy and Novelty Co., Indianapolis.

J. L. Hammett Co., 250 Devonshire St., Boston.

Hampton-Scott Co., 62-68 Prescott St., Columbus, O.

Hill-Standard Mfg. Co., Anderson, Ind.

E. J. Horsman & Co., 365 Broadway, New York.

Howell's Microcosm, 612 17th St., N. W., Washington, D. C.

Irving Novelty Mfg. Co., South Norwalk, Conn.

George W. Jacobs & Company, Philadelphia.

The Kindermart, Baltimore, Md.

John Latta, Box 10, Cedar Falls, Iowa.

Johnson Educator Food Co., Boston, Mass.

McLoughlin Bros., 890 Broadway, New York City.

Mysto Manufacturing Co., New York City.

Pamos Art Company, New York City.

Parker Brothers, Salem, Mass.

Picture Paster Publicity Co., 345 5th Ave., New York.

Percy Pierce, 6106 Catharine St., Philadelphia, Pa.

Reilly & Britton Co., 1006 Michigan Ave., Chicago.

F. Ad. Richter & Co., 74-80 Washington St., New York City.

Favor, Ruhl & Co., 73 Barclay St. and 72 Park Place, New York City.

G. A. Schwarz, 1006 Chestnut St., Philadelphia, Pa.

R. H. Smith Mfg. Co., Springfield, Mass.

Fredk. A. Stokes Co., 443 4th Ave., New York City.

The Toy Tinkers, Evanston, Ill.

Raphael Tuck & Sons Co., 122-124 5th Ave., New York City.

Underwood & Underwood, 12-14 W. 37th St., New York City.

United Art Publishing Co., 119 4th Ave., New York.

John Wanamaker, New York and Philadelphia.

H. C. White Co., No. Bennington, Vt.

PERIOD ONE (AGES 0-3).

Toys of special interest to this period include common objects, such as smooth stones, sticks, spools, keys, spoons, tin dishes; bright objects suspended to attract sight; objects suspended above the cradle to induce reaching; a bell or some other bright object sewed to the stocking to induce pulling; paper suspended above the feet to induce kicking; soft, hard, smooth, rough, light, heavy, warm, cold objects; a celluloid ball, a large rag doll, that can be kicked and rolled about; rubber animals, boxes, nest of boxes, bottles, blocks (not necessarily lettered, but pictured), etc.; harmonica, trumpet, whistle, bell, flag, rocking-horses, seat-swing, dolls, cart, doll carriage, toy furniture, linen picture books, paper and crayon; slide—a smooth board, waxed and rubbed, having one end placed on a chair or box, on to which the child may climb and slide down the board; outdoor sand pile (only when watched, so as not to swallow sharp glass and stone); iron spoon, shovel, tin cans, pail, sand forms, cart, indoor sand box.

BALLS.

A little celluloid head, with ball-shaped body, covered with dainty flowered silk. The ball is on an elastic string attached to a small ivory ring, so that baby may bounce it up and down. A cleanly and amusing toy. Price, 50 cents.—*Kindermart.*

A return ball, made of red, white and blue kid; soft rubber balls, made to look like oranges and apples. Prices, 10 and 12 cents each.

DOLLS.

KEWPIE DOLLS.—These new little dolls of Rose Cecil O'Neill's, which have been children's friends as cut-outs, are now manufactured in bisque, celluloid and rubber. Their mischievous expression makes them very companionable for little people. They range in price according to size, from 50 cents to $1.50.—*Gimbel.*

A REALLY TRULY RAG DOLL.

A doll that looks like a child and not like a pancake. It was both moulded and painted from a live three-months-old baby, and it might almost be its twin. There is one difference—it is safer to sit down on. Price, all made, $1.25 each.—*American Institute.*

PICTURE BOOKS.

"We know," says Freeland, "that the child's favorite colors are violet and blue. We also know that children do not like grays and browns. They cannot, until the sixth year, tell whether a face is pretty or not, and do not even recognize when the arms are left off a picture. Special features, then, of the picture books would be to have everything very large and plain at this stage. No pictures of complex activities can be understood at all. The pictures should be mostly of individuals, and should illustrate stories, and could be used in connection with toy animals, to illustrate stories. Thus, the story of the three bears becomes far more potent with a set of pictures of each bear. Little Red Riding Hood, likewise. Doctor Fernald, of Waverly Institute, uses three toy bears—a little bear, a middle-sized bear and a big bear."

PERIOD TWO (AGES 4-6).

Toys of special interest include the following: Outdoor sand pile, shovels, sand forms, tin cans, blocks, stones, and other miscellaneous materials, as boards, boxes, sticks, spools, dowels, twigs, etc., carts, reins, whip, climbing tree or ladder, slide (such as a smooth, waxed board, with climbing mount), single-pole swing, see-saw, parallel rails (2 by 4 joists, mounted a few inches from the ground, for balanced walking and running), elevated rail or fence, jumping hole, filled with sawdust, straw, or other soft material; doll house, improvised by children out of drygoods box, or made by older children or carpenter, dolls, doll carriage, go-carts, toy

furniture, strong and durable as possible; chairs, tables, bed, hammocks, bureaus, wash-stands, tooth brushes, tubs, rub-boards, flat-irons, brooms, stove, kitchen dishes, tea sets, etc.; toy animals, toy circus, harmonica, trumpet, drum, flag, toy sword, balls, bean bags, wind-mills, engine, train of cars, wheelbarrow, rake, hoe, watering pot, indoor sand box, building blocks, scissors, paste, sewing cards and sewing material, beads, clay for modeling, pencils and paper, crayons or paint, toy books, pictures and picture books.

This is the natural age for acquiring independence in dressing and care of themselves in a sanitary fashion, and all of this can be learned in their play. Children, if brought up naturally, cry to be allowed to wait on themselves, dress themselves, etc., at about the age of three or four years. Some of the Montessori toys and a set of doll dresses and clothes, embodying many of the activities, such as hooking, lacing, buttoning, etc., are useful to this end.

DOLLS.

In addition to regular wax or bisque dolls, the following are interesting because they are practically unbreakable, and may be made to take lifelike positions.

Among unbreakable art dolls are the schoolboy, dressed in blouse and trousers; the Campbell Kids, whose round eyes are famous everywhere, and the sun-bonnet girl, a winsome little lass ready for a run on the lawn. These may be had for about a dollar each.

Among the rag dolls is Red Riding Hood, all arrayed in her red cape and hood ready for her famous visit to her grandmother. Price, 50 cents to $1.00.

The "Schoenhut Doll" is of wood and unbreakable, full-jointed, with the heads artistically modeled. As no rubber cord is used, they never require restringing, and they may be washed. They vary in price according to size—about $2.00 to $3.00. Suits to fit these little dolls are $1.25 to $1.75.

Then there is the Chase Stockinette Doll, which is a very durable hand-painted doll. This doll ranges in price from $2.50 to $6.25.

The Celluloid Doll has moving arms and legs, painted shoes and stockings, and is the best bathing and floating doll. It ranges in price, according to size, from 10 cents to $3.00.

KRUSE HAND-MADE BABY DOLLS.—These dolls are unbreakable and washable. The modeling of the faces is particularly good, and the positions which the dolls are capable of taking make them lovable little playthings. Those manufactured in Germany, 18 inches high, are $10 undressed; those in America are $6.50 each.—*Gimbel.*

FATHER TUCK'S DRESSING DOLLS.—From Designs by Frances Brundage, Maude MacDonald, Ida Bowles and others, and artistically printed in colors. Each doll provided with a detached outfit of four charming dresses and four hats to match. Mother wouldn't need to help with the dressing.

MAIDENS FAIR

Size of Doll, 12¾ inches high.

Each in Box.

Marion Manners	Fanny Fairleigh
Lucy Loveland	Dorothy Dimples

Price, 35 cents per box.

OUR BONNIES

Size of Dollies, 9 inches.

Each in Box.

Bonnie Bessie.	Bonnie Billy.
Bonnie Betty.	Bonnie Babbie.

Price, 15 cents per box.

CRANFORD CHILDREN

Size of Doll, 8 inches.

Each in Box.

Jack Cranford.	Jennie Cranford.
Jessie Cranford.	Jane the Nurse.

Price, 25 cents per box.

—*Tuck.*

DOLLIES ON THEIR TRAVELS.—Four dolls and folder with suit-case, trunk and bag. Interchangeable costumes in decorated envelope. Each, in box, per set, 25 cents.—*Tuck.*

Maidens Fair (Patent Head).—Size of doll, 12½ inches. Four complete costumes. Specially elaborate. Four distinct series.

Size of sheet, 10x18.

Dorothy Dimple—The Baby.

Fanny Fairleigh—The Debutante.

Lucy Loveland—The School Girl.

Marion Manners—The Matron.

Per set, each in box, 50 cents.

These, or similar cardboard dolls, are made by *Tuck.*

ANIMALS.

FINGER DOGS.—With the head of a puppy and a hollow, furry body, which may be slipped over the hand and made to take different amusing positions. Price, 50 cents up.—*Schwarz.*

MAGNETIC FLOATING ANIMALS.—Little tin ducks and fishes that swim around in a basin after a magnetic rod in one's hand. Allied to this in pleasure-giving power is the turtle, on an invisible support, in a glass-topped box, forever bound for nowhere.

FATHER TUCK'S MECHANICAL ANIMALS.—The figures are made in highly original manner (duly patented), which enables the animal to stand in every kind of position, the limbs moving in a natural manner. They are put up in eight separate series. Six animals, all different, in each box.

Domestic Animals—St. Bernard, Donkey, Cat, Calf, Goat, Pig.

Wild and Tame Animals—Sheep, Deer, Bull, Rabbit, Bulldog, Elephant.

Wild Animals—Lion, Bear, Tiger, Monkey, Zebra, Rhinoceros, etc.

Price, 25 cents a box.—*Tuck.*

FATHER TUCK'S ROCKING ANIMALS.—Colored models of animals. Cut out in stiff cardboard. Embossed. The back portion forming a strut and effecting a rocking movement. On the back is a very interesting description of the animals. Packed ten in box; also packed five in box. Series 1 and 2. Price, 50 cents a box.—*Tuck.*

FATHER TUCK'S WALKING ANIMALS.—Realistic figures of animals of stiff cardboard, embossed. (Size 7½x10.) Six animals in box. Each animal provided with string, and so arranged that the animal imitates a life-like movement when pulled along.

Series 1—Domestic animals.

Series 2—Wild animals.

Price, 25 cents per box, 6 designs to each.—*Tuck.*

COMPOSITION ANIMAL SETS.—Durable and lifelike. Price, 50 cents to $3.75.—*Best.*

EDUCATOR ARK.—A tin ark, painted upon the outside only, and lithographed with bright colors, containing a pound of the celebrated educator crackers made in the form of the animals of the ark. These crackers are wholesomely made of the principal cereals. The toy would be an excellent method for stimulating appetite in the child who needs but does not desire simple and nourishing food. It goes without saying that the animals should not be played with upon the floor before they are eaten, 50c.—*Educator Cracker Co.*

THE BEARD ANIMALS.—Twelve colored cards, with outline pictures of familiar wild animals, in book form. The colors are to be filled in with crayon. The animals are then to be cut out, put together and set on four feet. Their haunts, habits and food are described. All of them are life size, with adjustable legs. Also the Beard Birds. Either set $1.00.—*Stokes.*

FATHER TUCK'S ANIMALS AND THEIR RIDERS.—A novelty which will prove a source of never-ending delight to the little ones. Ten animals and ten riders. Any animal can be ridden by any figure, and they can be placed in endless varieties of lifelike attitudes, thus forming 100 distinct changes. Box containing ten colored movable riders—also packed five animals and five riders in a box. Series 1 and 2. Price, 50 cents a box. —*Tuck.*

ROPE CLIMBERS.—Rope climbers; six figures in box. Painted in brilliant colors and embossed on extra stout board. (Size 9½ inches long.)

These pictures have jointed limbs and are on cords, the ends of which being pulled, they actively climb from the bottom to the top in a wonderfully natural and lifelike way.

SERIES 1.—Jolly Jack Tar, Clown, Black Sambo, Little Billie, Teddy Bear, Monkey.

SERIES 2.—Pretty Polly, Highland Laddies, Mr. Punch, Our Pussie, Beware of the Dog. Price, 50 cents per box.—*Tuck.*

WOODEN TOYS.

WOODPECKER.—A Russian toy which represents the red-headed woodpecker tapping a tree for insects. Much used in "Christmas gardens," and interesting as a simple toy for children. Price, 50 cents.—*Kindermart.*

RUSSIAN SCISSOR TOY.—This is one of the German scissor toys made of wood, with a little girl feeding a flock of chickens, and by working it as you would a pair of scissors a variety of effects may be gained which always interest the children. Price, 50 cents.—*Kindermart.*

BLOCKS.

Wooden blocks, in the shape of bricks, 6 inches long, are excellent to use in building. They can be sawed out of two-by-fours.

HENNESSEY BUILDING BLOCKS.—A set of one hundred large blocks, cubes, square and triangular prisms, cylinders and parallelopipeds packed in a substantial chest. These seem to be the largest blocks which are furnished by the dealers. Some of them are six inches long. Price, $8.00.—*Bradley.*

VOICE BLOCKS.—Voice blocks imitate the voice of six different animals. Price, $1.00 and $2.00.—*Schwarz.*

BIRDIE BLOCKS.—The Birdie Blocks are 2⅝ inches square and ⅜ inch in thickness. They have grooves cut in the edges, at the corners, and are joined by means of ornamental wood discs or buttons, which fit into the grooves. The two flat sides of the blocks are covered with attractive lithographs. A group of five letters, in scroll, arranged to form small words, upon one side, and a cut of one of the more common native birds upon the other. The cuts of the birds are true to life and are instructive to children as well as helpful to grown persons in becoming better acquainted with this happy family.—*Bonsall.*

PEG-LOCK BLOCK.—Several sets of wooden blocks, provided with pegs and holes, so that the pieces fasten together and make substantial houses, boats, chairs, miniature derricks, etc. The standard set, No. 1, selling at $3.50, contains 120 separate pieces. There are several auxiliary sets. Small children will not make the elaborate patterns, but those old enough to be inge-

nious and to handle their fingers well will get much enjoyment from them. It is an excellent toy for fathers to play with. $2.00 to $6.00 a set.—*Horsmann.*

THE LITTLE MIND BUILDER BLOCK LETTERS. Consists of a font of block letters four inches high, made of nice, clean wood, firmly set together, and also of a complete set of numbers, without paint or varnish. There is a sufficient number of each character to construct long sentences. By means of these block letters the child learns the alphabet and figures and to build and construct sentences. This plaything would be delightful as a sand toy and for tracing letters for signs, etc. Price, $2.50. A smaller set, consisting of but one complete alphabet and one set of numbers, $1.25.—*Baker & Bennett Co.*

WOODEN CONSTRUCTION BLOCKS.—Various lengths, wooden strips, etc., carefully slotted at each end, with a number of flat wooden spools or disks, which serve to hold the various members in position something after the manner of an ordinary clothespin. All kinds of simple constructions may be imitated by these pieces.—*H-K Toy and Novelty.*

TOPS.

WOODEN TOP.—This top is in the form of a little Russian peasant with moving arms. It is a diverting little toy, to be spun by hand, made of wood and imported from Russia. Price, 25 cents.—*Kindermart.*

FLYING TOP.—This top is something of a novelty, as when wound up it springs into the air while continuing to spin.—*Schwarz.*

BALANCING TOYS.—Curious little toys which are so weighted that by standing them on their hind feet they balance perfectly and are very diverting for small children. Price, 25 cents.—*Kindermart.*

PATENT DISK TOPS.—To children who are not large enough to spin tops by the unwinding method, these will be attractive. A long metal handle works by a spiral into the center of the top and thus sets it into rapid motion. By this means tops may be spun either upon the floor or in the air. This is a German toy. Price, 75 cents.—*Kindermart.*

HANDWORK

Any father can make an outdoor sand box or get a sand pile.

CHILD'S WELFARE SAND BOX.—An indestructible, sanitary sand box with sand and tools, 20 by 24 inches and 10 inches high. Equally useful on the porch, outdoors or in the playroom or nursery. It is compact, and the plastic materials of the Child's Welfare Table unfold the child's productive and constructive tendencies in connection with the most interesting activity—namely, play. Price, $4.75.—*Child Welfare* and *Hammett*.

CHILD'S WELFARE TABLE.—A sanitary, indestructible play table, which serves as a tea or game table, a blackboard, a little artist's outfit. In fact, everything the child needs for home occupation, and everything in its place. These come in three sizes and prices are $5.50, $10.00 and $15.00.—*Child Welfare*.

CHILD'S WELFARE PAINT BOX.—Steel enameled box with hinged lid, contains nine pans best paints, two good quality brushes, two china mixing plates, one lacquered wash-pan, eighteen sheets water color paper. Price, $1.50.—*Child Welfare*.

SAND TOYS.—One of the best educational sand modelers is a box of letters and figures made of wood, each about four inches square. By their use little folks find it very interesting to write their names and various numbers on the sand. Price, $2.00 per set.—*Best*.

HAMMETT'S COMBINED KINDERGARTEN OUTFIT.—This is a box 8½ by 15 inches, containing weaving, sewing cards, worsted, colored papers, cutting and folding lengths, weaving mats with wooden splints for children to weave. Price, 50 cents.—*Hammett*.

BRADLEY'S HOME KINDERGARTEN OUTFIT.—A large pasteboard box containing a variety of materials used in kindergarten, selected for the use of mothers in the home. Here are strings of Hailmann's beads, packages of sticks and splints, a bag of cork beads, another of wooden blocks of various shapes for parquetry work, sheets for mat weaving and pricked sewing cards with yarn for embroidery. Accompanying is a leaflet containing directions for their use. Price, $1.00.—*Bradley*.

MOSAIC.—A set of wooden blocks in squares and triangles, capped with various colors. A set of patterns is enclosed, by means of which the child can put the pieces together to resemble tiles. Because of their thickness they are much better adapted to the small child than the parquetry work done with papers in the kindergarten. Price, 75 cents.—*Kindermart.*

BUBBLE BLOWER.—The Double Bubble Blower is great fun for the children. Price, 15 cents.—*Schwarz.*

MARBLE RAILWAY.—Marble Railway. Price, 50 cents and $1.00. Tower Marble Game. Price, 50 cents and $1.50.—*Schwarz.*

STAMPKRAFT. — An attractive little bound book of nursery rhymes and fairy tales, with a space beside each story or verse for a paster picture. The pictures for each book are packed in a little envelope pasted inside the cover. The child is to find out where each picture belongs. Price, 10c.—*United Art Pub. Co.*

FOLDING TABLES.—In hardwood, 75 cents and $1.00. Mission style, $1.15. Folding table and four chairs, per set, $3.50.—*Schwarz.*

NOAH'S ARKS.—Noah's Arks are cardboard arks which the children can construct and equip with animals, which are included in the set. Price, according to size, from 50 cents to $2.00.—*Best.*

SPEAR'S KINDERGARTEN COLOR STENCILS.—A box containing color sheets, patterns, stencils, a jar, a brush and some water colors. When the successive patterns are placed upon the colored sheet, the child simply has to draw his moist brush over the pattern in order to place the picture upon the sheet below. Price, 50 cents.—*Kindermart.*

DRAWING MADE EASY.—These pictures are punched out so that children can trace with a pencil in the slits on paper placed underneath. The pictures include elephants, farmers, dogs, horses, clowns, monkeys, etc. There are six sets, 10 pictures in each set. Size 4½x6½ inches. Price, 10 cents.—*McLoughlin.*

MAGIC DOTS.—Magic Dots consist of a set of cards on which are printed interesting and attractive designs with holes punched through the card. With each set of material is furnished an ample supply of disks or dots called "Magic Dots," which are of proper size to fit snugly into the holes in the cards, when placed therein by the fingers of the child, yet these "dots" can be readily removed when desired and used over and over

again. They are enameled with eight bright colors, and when placed in the cards, make very pleasant and attractive pictures.

There is no paint or paste to soil the hands or clothing, and yet the effect is equally as pleasing as though the colors were applied with a brush.

Sets Nos. 3 and 4 are designed more particularly for use in kindergartens and lower grades in school, though they are, of course, in common with sets Nos. 1 and 2, of equal pleasure and interest to the child at home. Get the large size, as the small size is rather fine work for nervous little fingers. Price, 50 cents.—*Bradley.*

PAPER CUTTING DESIGNS.—Forty-one large designs for paper cutting, representing birds, animals and children. They are all five by eight inches, printed on card in black and white. Price, 25 cents.

SILHOUETTE SHEETS.—Large sheets of paper telling the story of Peter Rabbit, the Pied Piper and other interesting childish tales in large black silhouette, which may be traced, cut out and mounted in various ways. The size of the picture facilitates the first lessons in scissor cutting. Price, 90 cents.—*Hammett.*

LITTLE OBJECT TEACHERS.—It would be difficult to find a more interesting or effective device than this for teaching small children the names of various animals and objects, and how to spell them. The outfit consists of a wooden easel and frame with three grooves. In the top groove is inserted a picture and in the groove beneath letters are placed, one at a time, spelling the name of the subject illustrated. There are nearly three hundred letter cards, a fine series of lithographed picture cards, and a set of numerical figure cards, all put in a strong, partitioned box with lithographed label. Price, 50 cents.—*Bradley.*

PERIOD THREE (AGES 7-9).

By the time a child is nine years old, Mr. Freeland found, from an extensive individual observation, that boys and girls actually engage, in considerable numbers, in the following play activities:

At nine years—Boys:

Boat making, making of toy wagons, making kites, doing chores about the home, taking machinery apart

(clocks and watches come first, next guns, and next the fixing of their own toys, such as skates, etc.); making mechanical toys (such as stoves and furnaces, that will hold fire, and work with steam engines); making play houses; furniture making (along the line of flower stands, stools, tables, etc.); care of animals, dogs, chickens, pigs, cattle and horses.

At nine years—Girls:

Doll dresses, washing dishes (includes both play dishes and the dishes of the family); sewing fancy garments, knitting, etc.; making play houses; making peculiar dresses (such as Indian dresses or special ones for the play house); weaving of doll cloth; making doll hats and doll furs; making doll furniture; making pillows, etc.; coloring pictures; reading stories; quite a few girls like to make bows and arrows at this age, also swords and other things that boys like; some seem drawn towards machinery.

The apparatus and toys that should be provided are such as a sand pile, see-saw, pole-swing, suspended iron rings, climbing rope, climbing tree, climbing ladder, tilting ladder, board slide, swinging rings, trolley slide, jumping pit (filled with sawdust, straw, or other soft material), stilts, garden carts, wheelbarrows, shovels, rakes, hoes, balls, bean bags, ringtoss, tenpins, bows and arrows, express carts, jump ropes, reins, whips, kites, playhouse, made by older boys; doll house, made by children or carpenter; boxes, boards and other miscellaneous material; aquarium, fish nets, insect nets, pets, drum, fife, flag, toy swords, wooden guns, improvised fire engine, hose cart, etc.

HANDWORK

WELFARE *Zoo*.—Twelve cages, twelve animals to be woven into cages and twelve easels, on which pictures of animals and interesting description are printed. The animals are cut into strips and fitted together in cages. A fine puzzle game, as well as a lesson in pictorial weaving. Price, 25c.—*Child Welfare.*

OUTLINES FOR COLORING WITH BRUSH AND CRAYON:

Period.		
2.	Children's Painting Books each	.25
2.	Colored Nursery Pictures, 11x13, 12 designs, for $1.75, or each	.25
	Brookline Nature Series for coloring per 100 designs	.50
2.	Pasting Books, 12 leaves, 7x9 per dozen	.75
2.	Bird Outlines—50 sheets, 12 different birds, with color chart and directions	.75
	Crayon Books, 6x8 inches, ruled ½-inch squares	1.00
3.	Bennett's designs to color landscapes per set of 10	.10
3.	Bennett's Landscape Designs, in bulk per 100	.75
3.	Overall Boys, designs to color per set	.15
3.	Sunbonnet Babies per set	.15
5.	Trufant's Mottoes and Designs to Color. Send for special list.	
5.	Bradley's Mottoes and Designs to Color. Send for special list.	
4.	Thanksgiving Packet	.25
4.	Christmas Packet	.25
5.	Studies in Landscape Design. Price, per set of 10	.25
3.	Marshall Color Studies, Set No. 1, flowers and vegetables, size 6x9, per set	.35

—*Bradley.*

BIRDS FOR SCHOOL AND HOME.—A new and excellent handwork for the second and other grades. The construction of each bird provides for three distinct occupations—cutting, sewing and color work. When completed, the bird has a most lifelike appearance and the work stimulates observation of and love for our birds.

Four sets: Spring Birds, Early Summer Birds, Summer Birds, Winter Birds. Price, each set, 25 cents.—*Bradley.*

SPEAR'S ANIMAL COLOR STENCILS.—A collection of small cardboard stencils of animals, with sheets of drawing paper, water colors, a brush and an attractive sample in colors of completed work. The child lays the stencil upon a sheet of paper, brushes over the holes with colors according to his taste. This must be very fascinating work, and it is good practice for the color work that is to come. Price, 50 cents.—*Kindermart.*

FATHER TUCK'S PICTURE BUILDING.—Father Tuck's Picture Building Box contains three beautiful Colored Pictures to be taken to pieces and put together again.

With every picture is given the story, or an entertaining description.

On the back of each section of the picture is the name of the respective object, and the duplicate name is in the corresponding position in the hollowed-out back into which the picture is built. Thus the picture can be easily pieced together by the child alone, and the formation of the back of the picture keeps the sections in place, so that it does not fall to pieces. Size of picture 8½ by 10½.

Containing:—"How the Animals Went In."
"Why the Animals Went In."
"How the Animals Came Out."
Price, 50 cents per box of Three Pictures.

FATHER TUCK'S PICTURE MAKING FOR LITTLE FOLKS.—The box contains Four Sheets of Colored Objects and Four Pictures in Outline. The colored objects are to be cut out and affixed to their respective positions shown on the outline sheets, when a beautiful picture will be formed. Gum is upon the back of the colored sheet, and a brush is given in each box, so that only a little water is necessary for making the pictures. A short descriptive story is on the back of each outline sheet.

Series I.—"The Punch and Judy Show." "Going to School." "The Three Friends." "The Little Flower Seller."
Series II.—"Blind Man's Buff." "In Fancy Dress." "Off to Town." "The Swing."
Price, 25 cents per box of Four Pictures.

PAPER CUTTING SET.—This consists of a pair of safety, round-end scissors, an assortment of colored papers graded to form a harmonious color scheme and a number of interesting patterns for cutting out. Flat cardboard patterns are laid on the colored paper, face down, held firmly and traced around with a hard pencil. Then they are to be cut out, following the lines so made. Price, 50 cents. A larger outfit includes animals, birds, etc., and twelve outline pictures, is called "Pictures and How to Make Them," $1.00.—*Kindermart.*

EMBECO SENTENCE BUILDER.—A set of small slips of cardboard, some in script and some in print, containing a selection of words in large type for expressive sentence building. Children will enjoy composing sentences and picking out the words by which to build them. Price, per box, 15 cents.—*Bradley.*

THE MOVING PICTURE GLUE BOOK.—A new idea. After the cutting and pasting is done as directed, the pages are transformed into pictures that move in an amusing fashion, by the opening

and shutting of a folded leaf. Humorous verses explain the pictures. Price, $1.00.—*Stokes.*

THE ANIMAL RAINY DAY SCRAP BOOK.—Contains well-chosen half-tone pictures of the principal animals—a representative collection. Completed, the book will form a self-made nursery-museum.—*Reilly.*

THE RAINY DAY SCRAP BOOK.—It is more than a scrap book, it is a game. There are 107 beautiful half-tone pictures to be cut out and pasted in their proper places. Cloth bound. Price, each, $1.00.—*Reilly.*

JOLLY BOOK OF BOXCRAFT.—Cardboard boxes are to be found everywhere. Most of them are thrown away. Miss Beard has discovered their wonderful possibilities. By following her directions any child who can handle a pair of scissors can make Boxville and all its buildings, from the little white cottage to the sumptuous hotel. Even the Box Brothers' Animal Show is included. Price, $1.35.—*Stokes.*

PAMOS PASTIME MAPS.—Maps of North America, South America and the United States. Twenty-four colors of enamel mosaics are supplied for the completing of these maps. This work is very interesting to careful children, and the location of the various points of interest is possible after the completion of the maps. 50 cents for the United States map; 25 cents for those of North and South America.—*Pamos.*

EMBROIDERY CARDS FOR FIRST LESSONS IN SEWING.—A set of cards pricked for pictures and for conventional designs, accompanied by a small quantity of colored threads. Price, per box, 50 cents.—*Bradley.*

DOROTHY DIMPLE AND HER FRIENDS, AND PAPER DOLLS OF THE WORLD.—Each of these packets contains six cut-outs, the former representing a little American girl and her friends, with various costumes for each, and the latter, six children of as many different countries, with appropriate costumes for each country. The latter is especially delightful as an educational play for mothers who wish to teach their children about the people and costumes of other lands. Price, 25 cents.—*Jacobs.*

THE LETTY LANE PAPER FAMILIES.—Three Series.—The famous Letty Lane, who originally appeared in the Ladies' Home Journal, and her friends, are here presented in three series of cut-outs, including six sheets to a series. The folder, when unfolded, makes the brick house in which Letty Lane and her friends live. Price, 50 cents.—*Jacobs.*

DENNISON'S OUTFITS FOR YOUNG PEOPLE.—Doll Outfit No. 31. This is an outfit containing two dolls and all material necessary to make dresses, hats, etc. The forms are ready-cut, so that even little people can enjoy the dressmaking, while the older ones may, of course, elaborate with the material ready to cut. An enclosed circular gives illustrated directions for making the wardrobe. Contents:

Two Paper Dolls, movable arms and legs.
Small Rolls of Crepe Paper, assorted colors.
Colored Tissue—Gold and Silver Paper.
Gold and Silver Stars.
Paper Lace.
Strips of Decorated Paper.
Dress and Hat Forms.
Fashion sheet with dressmaking instructions.
Price, per outfit, 35 cents.—*Dennison.*

BRADLEY TOY KNITTING OUTFIT.—A simple outfit for doing old-fashioned spool knitting. The advantage is that the small hooks, which are fastened to this spool, are firmer and more satisfactory than the old-fashioned pins. A small amount of yarn is furnished with the outfit. Price, each, 5 cents; per dozen, 50 cents.—*Bradley.*

JOINTED DOLL FORMS.—Six cardboard designs with pretty faces and movable arms and legs.

No. 16—Size, 9¼ inches. Price, 7 cents.
No. 17—Size, 7 inches. Price, each, 5 cents.

LILLIPUT DESK.—A charming miniature writing desk containing ink bottle, penholder, miniature paper and picture postcards, and having writing surface and place for keeping unanswered letters. Price, 50 cents.—*Kindermart.*

THE STORY BOOK OF SILHOUETTES.—This book consists of white backgrounds with sheets of black figures, to be cut out and pasted on the background in such a way that they will make completed pictures. The pictures illustrate stories, and full instructions for cutting and pasting are included. At the same price there are also over a dozen other volumes in the "Glue Series," also "The Magic Book." Price, $1.00, except the last, which is $1.25.—*Stokes.*

MATS AND FRINGES FOR LITTLE WEAVERS.—An attractive box of colored papers slit ready for weaving, accompanied by patterns and furnished with two flat steel needles having spring attachment to hold the strips to be woven into the mat. Price, 50 cents.—*Bradley.*

SCHUTTE WEAVING DISKS.—A simple device for weaving mats, caps, etc.; excellent manual training for primary grades. The woof threads are attached to a pasteboard disk, and the warp woven in with a bodkin. Three sizes:

Four-inch disk, per envelope, 12 disks, 15 cents.
Six-inch disk, per envelope, 12 disks, 25 cents.
Twelve-inch disk, per envelope, 12 disks, 40 cents.—*Bradley.*

SCRAP PICTURES.—Sheets of brightly lithographed figures of children and animals. They are used by the little ones for a variety of purposes, especially to mount and make scrap-books. They are also excellent and attractive ornaments for paper gifts. Price, 5 cents a sheet.—*Tuck.*

IMITATIVE TOYS.

BRADLEY'S TOY VILLAGE.—Bradley's Toy Village consists of a number of folding houses made of cardboard, hinged with tough cambric. The roofs are separate from the walls of the houses and fit over cardboard projections, bracing the houses so they will stand square and firm when set up, and again, by simply removing the roofs, the houses are quickly folded up ready to be put back into the box. In addition to the houses, the sets are supplied with a sheet of lithographed objects to be cut out and stood up by means of small tin bases, which are supplied for the purpose. These objects include trees, boats, automobiles, figures of men, women and children, carriages, horses and other domestic animals. Each set is also equipped with a ground plan, or lithographed sheet, showing streets, flower beds, lakes, etc., with spaces indicating where houses are to be placed, and encourages "city planning" in miniature.

The houses are lithographed in bright and attractive colors, and all projections and connections are firmly glued to the side walls, insuring firmness and durability. Price, 15 cents to $1.00. —*Bradley.*

HUMPTY-DUMPTY CIRCUS.—Humpty-Dumpty Circus is one of the most amusing and instructive of toys. Tent and ring with a great variety of jointed wooden figures, such as tight-rope performers, lion tamers, lions, tigers, giraffes, zebras, alligators, etc. Price, per set, 50 cents to $13.50.—*Schwarz.*

TOY CLOTHES LINE OUTFIT.—Contains twenty feet of cotton rope of good quality, two galvanized pulleys, and clothes pins, put up in lithographed cartons. Price, 10 cents.—*Bradley.*

DOLL'S KITCHEN SET.—This set consists of wooden rolling pin, bowl, potato masher, pastry board and deep pudding dish. All pieces are nicely turned from good clean stock. Price, 5 cents.—*Bradley.*

DOLL'S SCHOOL.—This box contains entire equipment for playing school, from the spectacles for the teacher to the blackboards for the children, programs for opening exercises, slates, sponges, drawing boards—everything for the education of the dolls along the most approved lines. The outfit will give days of pleasure to the little children who wish to play this fascinating game. Price, 25 cents to $1.00.—*Bradley.*

THE MARATHON SKATE.—A pushmobile built of high-grade seasoned lumber, finished in mission, with the exception of the wheels, which are bright red, equipped with tubular steel bearings and stamped steel supports. Price, 85c.—*Hampton-Scott.*

THE SKOOTAMORANG.—A three-wheeled coaster, somewhat like a pushmobile, with a high seat, on which the boy can put one knee while pushing the vehicle along with his foot. The platform is so arranged that while one boy sits on the seat, another boy can push and jump on. This vehicle has a steel running gear frame, wheels of cast iron, and a wooden seat painted red. Prices, $1.75 to $2.50.—*Foyer Bros.*

THE IRISH MAIL (AND SIMILAR HAND CARS).—A hand car with large rear wheels and small front wheels. There is an adjustable front axle, which makes the car suitable for any child from three to twelve years of age. The frame is made of select hardwood and the metal parts are of iron and steel. There is a steering handle. Prices, $3.00 to $8.50.—*Hill-Standard.*

HURLY BURLY.—A coasting car with seat, wheels and steering frame. The running gear frame and large wheels are made of steel, the small wheels of cast iron. There is a little trailer board on the back on which one boy may run and push. When not in use the trailer can be pushed up at the back of the seat to form a back rest. Prices, $2.50 to $3.50. —*Foyer Bros.*

TINKERTOY.—Seventy-three small wooden spools and rods. By setting the rods in the holes of the spools, all kinds of moving and stationary figures may be made. This work is much easier and more elementary than the metal building toys that are mentioned for an older grade. Price, 50 cents.—*Toy Tinkers.*

SCIENTIFIC TOYS.

REFLECTOGRAPH.—An upright glass reflects the drawing on one side so that it may be copied in pencil by the child on the other side. An interesting and rather novel occupation. Price, 25 cents to $1.00.

MAGNETIC FISH POND.—The nearest approach to the real sport yet devised. The fish are in a deep well and are caught by means of magnetized hooks. You can't see the fish, but you can "feel" them "bite." Price, 15 cents to $1.00.—*Bradley.*

BLOCKS.

PARQUETRY BLOCKS.—These interesting tablets are made of wood and colored in the six colors. They are also of assorted forms, the diamond and half-square. With these simple forms, hundreds of elaborate and beautiful designs can be made.

Box containing 150 blocks, 10 cents each.

Box containing 400 blocks, 25 cents each.—*Hammett.*

AUTO LOCK BUILDER BLOCKS.—Blocks made of combinations of wood and metal, arranged ingeniously to lock together in various constructions. Simple and educative.—*H. C. White Co.*

RICHTER'S ANCHOR BLOCKS.—These blocks are made of solid stone, and are so strong that no ordinary accidental fall will even knock a fine chip out of them. The surfaces are slightly roughened, and the blocks are shaped with such accuracy that when properly placed, they get a sort of grip on each other so that buildings made of them stand firmly and are not easily overturned. Anchor Blocks are mathematically correct.

With these blocks children learn through play. The architectural designs develop the artistic sense and are so constructed that they entertain young and old for hours at a time. Price according to size of outfit.—*Richter.*

SCHOOL BUILDING BLOCKS.—The wooden box is 15x8x3¼ inches in size and contains 89 blocks, divided into whole blocks, half blocks, pillars, bricks, columns, cubes, domes and pinnacles. Those acquainted with educational matters will recognize from the above description that all of the usual forms are included in the assortment. Price, $1.00.—*Bradley.*

GAMES.

LOTTO.—Lotto is one of the oldest games on the market, but still enjoys great popularity. This set consists of 24 numbered cards, attractively lithographed, a full set of glass markers and wooden counters. The counters are enclosed in a cloth bag, and the markers are put up in a small pasteboard box. Price, 50 cents.—*Bradley.*

PRETTY PETS LOTTO.—Pretty Pets Lotto is an interesting and amusing game for the little folks, and at the same time it makes the much-dreaded multiplication table a thing of pleasure. The children are so taken up with the fun of the game that they learn to multiply before they are aware of it. Price, $1.00.—*Bradley.*

FAMILIAR OBJECTS.—An ingenious kind of Lotto, in which pictures are used instead of numbers, although small numbers appear beneath the pictures for verifying the pictures. The cards are lithographed in several bright colors, and the name of each article is printed in three languages on the back of each small square. The game has all the attractiveness of Lotto with the large advantage of teaching the names of various familiar articles. Price, 50 cents.—*Kindermart.*

ROOK.—This is a leading card game. With Rook Cards are played, beside the famous game of Rook, the new copyrighted games of Tuxedo, Parkette, High 14, Panjandrum, Flip and several others. Plain, clear rules for playing. Some are for young, some for adult players; some for from 2 to 8 players. Price, 50 cents.—*Schwarz* and *Parker.*

"ALL ABOARD."—A railroad game played with cards! It sounds interesting, and is. There are four "suits," representing the train, flag, lanterns and conductor, and the object is to play the cards skillfully and avoid capturing a "Wreck," with which the game is also provided. "All Aboard" is quite different from other card games in design and method of play, and will appeal strongly to boys, big and little. Price, 25 cents.—*Bradley.*

BOY SCOUTS.—This is an exciting card game and is played with a finely enameled pack of 50 cards, illustrated with designs of the different famous Patrols, the Owl, the Wolf, the Lion and the Curlew. Each patrol consists of ten cards, and a leader is printed in a distinctive color and design. Price, 50 cents. —*Parker.*

SOLITAIRE.—This standard game, played on the standard Solitaire board, helps to cheer many a lonely hour. Price, 50 cents.

TOY SOLDIERS.—Lead soldiers have been the immemorial delight of children, young and old, and even childlike men like Robert Louis Stevenson have enjoyed planning out campaigns, executing strategies and indulging in mimic warfare. Small companies may be purchased from 50 cents up, and they may be added to indefinitely, while the nationalities and divisions of the service imitated are well nigh innumerable. None of the devices for making fortresses and other defences is equal to the books from the library or the building blocks of the nursery. And as for missiles, spools and dominoes are all-sufficient.

GAME OF BOUNCE.—In this marble game the marbles are placed, one at a time, in the center of the bowl-shaped playing board, which is perforated at intervals with numbered holes. By pressing a lever at the edge of the board the marble is shot into the air, and, in falling, lands in one of the numbered holes—provided, of course, the player makes a good shot. Otherwise the marble rolls back to the center and does not score. There is a good combination of skill and chance in this game. Price, 50 cents.—*Bradley.*

FLIP FLOP.—A new method for shooting wooden balls about a board with numbered indentations. The balls are placed in the circle, as shown in cut. A wooden ball at the end of a revolving piece of wire is called a "twirler," and another wooden ball at the end of a piece of flat spring wire attached to the corner of the board furnishes the motive power. When the spring is pulled back and released it hits the ball on the twirler, which in turn strikes the wooden balls and rolls them about the board in a lively manner. The player scores according to the numbers on the indentations in which the balls finally rest. Price, 50 cents.—*Bradley.*

SELF-VERIFYING SEAT WORK.—Here are four games alike in principle. Each box contains a lot of broken squares, which can be completed only by inserting the small pieces of irregular size. A part of the word or the sum is printed upon the larger portion of the square and the rest of the word or the answer to the sum is given on the smaller section, which has to be fitted on. Only the correct piece will exactly match. There are four games: Pictorial Word Building, Picture and Word Matching, Numbers Combination One to Six, Numbers Combination One to Ten. Price, 25 cents each.—*Bradley.*

OVER THE GARDEN WALL.—The method of play in this fascinating game is entirely new. A marble is placed on a wooden disk that is snapped with the finger, causing it to strike an obstruction representing the garden wall. When the disk hits the "wall" the marble jumps over into the barnyard and rolls into a hole, the player winning or losing the number of points indicated beneath the hole in which the marble rests. Any number may play, and the uncertainty of the game creates much fun and interest. Price, 25 cents.—*Bradley.*

DOWN AND OUT.—Down and Out is founded on the famous "Down and Out" towers at Coney Island. It consists of spiral tin tower, set in wooden tray, painted in colors, with nineteen numbered holes. At the top of the tower is a concave platform with outlet to the spiral runway or chute. Ten wooden balls are placed in the platform and a wooden top spun amongst them, causing some of the balls to roll through the opening into the chute and down into the numbered holes in the tray below. Price, $1.50.—*Bradley.*

POT THE BEANS.

"Bean porridge cold, bean porridge hot—
Who'll be the quickest to fill the bean pot?"

That's the object of this game—to pick up real beans with a small spoon and put them in your bean pot, filling it more quickly than your opponent can fill his. It doesn't take long to learn how to play this game, but picking up the beans with a spoon is not quite so simple as it sounds, and considering that a player touching the beans with his fingers must pay a penalty, there is plenty of fun and excitement. There are two bean pots, with a supply of beans sufficient to fill them, and two spoons. Price, 25 cents.

BOTTLE IMPS.—Here is a weird and unusual target game to be played on the dining room table or on the floor. The "Imps" are made in the form of bottles with a loaded base, so that they jump upright, no matter in what position they are placed. The target is laid flat on the floor and the players endeavor to throw the "Imps" on to it. The unique implements of this game and the uncanny antics of the "Imps," which will not "lie down," make it an unusually attractive and fascinating game. Price, 35 cents.—*Bradley.*

THE BETTIJAK BOOK.—Each right-hand page of this book is a picture in colors. In each picture is a door or aperture of some kind, which the children can cut out, which reveals some sur-

prising object in the picture beneath. The text tells the story of Jack and Betty. As the page is turned, each new scene is revealed. Price, $1.25.—*Stokes.*

BULL IN A CHINA SHOP.—The board or tray contains four stationary upright pins or posts. Around these are painted red dots, on which small wooden pins are stood. The top is a patent spring-spinning one, with rounded point, which allows it to travel about the board with wonderful rapidity, and the player scores according to the number of pins knocked down by the erratic top in its mad career. Price, 50 cents.—*Bradley.*

LITTLE BOWLER.—A novel bowling game that reverses the natural order of things, and instead of knocking the pins down, stands them on end. The frame is made of wood and the pins swing on a wire that runs from one end of the frame to the other. When a pin is hit is flies up and rests on the upper wire and the number on the bottom of the pin shows what score the player has made. The frame is nicely varnished and the game is supplied with three wooden balls. Price, 50 cents. —*Bradley.*

ANIMAL TEN PINS.—This is a set of comical animals of ten different species, cut out and mounted on heavy wood base. There are three balls for the players to roll and knock over the animals, making a simple and amusing game for small boys and girls. Aside from the use of these mounted animals as ten pins, children can find much amusement by using them for "circus" features, parading, etc. Price, 50 cents.—*Bradley.*

WHICH, WHAT, WHERE?—A geographical game furnishing an attractive method of verifying the principal facts in geography by a system of cards, including questions and outline maps. Price, 25 cents.—*Bradley.*

THE MARVELOUS WONDERGRAPH.—The Wondergraph is a very amusing toy. Turn the crank and the Wondergraph does the rest. Price, $1.00.—*Schwarz.*

GAME OF TWIRL-IT.—Twirl-It consists of a circular playing board, eighteen inches in diameter, finished in mahogany, with a series of indentations around the board, each distinguished by a number, star or color. The twirling device in the center of the board is in the form of three aluminum covered, semi-circular shaped sections, into which are placed three steel balls or marbles. These semi-circular sections are whirled rapidly about by a turn of the handle in the center and the marbles are sent flying out into the main surface of the board, where

they roll into the indentations and score or lose, according to the value of the spots on which they rest. There is snap and life to this game, and the unique method of shooting the balls on to the board is fascinating. Price, $2.00.—*Bradley.*

TURN OVER.—"Turn Over" is made in several sizes and finishes, and consists of a long box with built-up playing board. At one end are six numbered holes, and it is the object of the player to roll the "Turn Overs" (loaded metal capsules) into these holes. The method of playing is unique, the player taking hold of the board at its top edge and manipulating it so that the "Turn Overs," one at a time, will roll down the board and into the holes. If a capsule misses the holes it rolls into an alley at the extreme end of the box and does not count in the score. The loaded capsules, instead of rolling sidewise, turn over and over on end in their race down the board, hence the name "Turn Over." Price, 50 cents.—*Bradley.*

THE SURPRISE BOOK.—A unique idea makes this book a fascinating game for children. The story running on the left-hand pages tells how Jack and Betty got into the Enchanted Wood and by successively crawling through apertures, knot holes, windows, etc., come to one queer place after another. The right-hand page consists of colored pictures, each one containing one hole, window, or whatever it may be. By cutting out these sections of the picture a portion of the next one may be seen, corresponding with the first glimpse the story children get of the new surroundings. A similar book entitled "The Magic Book." Each, $1.25.—*Stokes.*

CLOWN TEN PINS.—Funny clowns pictured in various positions add to the merriment of this modified version of the regular ten pins. The clowns are lithographed in colors and mounted on wood base. The method of play is the same as in the regular game. Price, 50 cents.—*Bradley.*

KING RING.—This is one of the many modifications of the Tiddledy Winks idea and also one of the best. The pegs are numbered and large colored rings are snapped at the pegs, the one winning who has the largest score. Price, 25 cents.—*Parker.*

METEOR MARBLE GAMES.—The ball Mosaic game "Meteor" is much liked by children, because the board-laying-plate makes the placing of the Mosaic patterns an easy and sure one, even for the smallest among them. The balls are painted with colors free from poison, so that they can be given to children without any fear whatever. Price, according to size of outfit, 25 cents to $5.00.—*Richter.*

SOLITAIRE PUZZLE.—A small set of old-fashioned Fox and Geese. Small balls are placed in holes upon a wooden board. The object of the game is to take all the men from the board with the exception of one. The old-fashioned game of Fox and Geese may be played by two players, as well. Price, 30 cents. —*Kindermart.*

ANO CATCHO.—An ingenious game, apparently Japanese in origin. There are small ivory figures and three balls lying in the bottom of the box, which is lined with silver foil and covered with glass. By rubbing vigorously a leather handle across the surface of the glass, the figures and balls rise to the surface, dance and assume various unexpected positions. Price, 35 cents.—*Kindermart.*

SMALL TRAVELER'S OUTFIT.—An assortment of tiny toys put together in durable box for the use of little children traveling. Among the articles are the marvelous Japanese water flowers, which open in water, and a variety of little playthings which will beguile a long railway journey. The set is selected by a woman who takes the deepest interest in the personal taste of her patrons. In ordering these sets, the age and sex of the child should be mentioned. Price, $1.00.—*Kindermart.*

PICTURE PUZZLES.

SANTA CLAUS PUZZLE BOX.—These pictures show a very modern Santa Claus in an automobile, his descent from the chimney, and arrival at the Christmas tree. Price, 25 cents.—*Bradley.*

PETER RABBIT PUZZLE BOX.—The three pictures in this box show stirring scenes of the West in bygone days. One subject is an attack on the stage by Indians; another shows cowboys lassoing a wild steer; while the third depicts an emigrant train bound across the prairie. Price, 15 cents.—*Bradley.*

STEAMSHIP PUZZLE.—This puzzle shows a picture of one of the latest European liners, being an exact representation of the Kaiser Wilhelm II. It makes a most attractive puzzle, the label being printed in colors and gold and mounted on heavy pulpboard, cut up in scrolls. Price, 15 cents.—*Bradley.*

LITTLE BOY BLUE PUZZLE BOX.—Fairy-tale characters familiar to all children; three separate puzzles in box. Price, 25 cents. —*Bradley.*

SECTIONAL BIRDS.—This nicely embellished box contains several beautiful pictures cut into strips, the subjects being well-known birds. The pictures are reproduced in bright colors from sketches made from life. The birds represented are the Peacock, Parrot, Ostrich, Duck, Swan, Owl, Crane and Eagle. Price, 25 cents.—*Bradley.*

SECTIONAL ANIMALS.—A fine set of sectional animals, lithographed on heavy cardboard and cut into strips, put up in a large box with bright, attractive label. On the end of each strip is a letter so that when a picture is put together, the letters on the side spell the name of the animal. Price, 25 cents.—*Bradley.*

RICHTER PUZZLES.—Little blocks of imitation stone of various shapes and sizes. Each is packed in a neat box and there are usually seven pieces in a box. With each box comes a book of designs. All the stones in one box must be used in every one of the single-box puzzles. All those in two boxes must be used with the two-box ones. The "Anchor Puzzle" is the first and best known, but there are a score of others. Price, 30 cents.—*Richter.*

MISCELLANEOUS.

ROLLER SKATES.—Price, 50 cents, $1.00. Ball-bearing, $1.50, $3.00.

CHORAL TOP.—Changes notes while spinning. Price, 25 and 45 cents.—*Schwarz.*

PERIOD FOUR (AGES 10-12).

In this period the apparatus and toys of greatest interest are such as the following: Rings, trapeze, parallel bars, horizontal bar, vaulting bar, climbing rope, tumbling bed, climbing pole, balance swing, ladder, teeter ladder, sliding pole, jumping standards, jumping pole, giant stride, stilts, baseball diamond, basketball court, shinney sticks, ring-toss, horseshoe quoits, ten pins, croquet set, tennis court, yard for running games, garden, sloyd bench and tools, home-made toys, kites, sail boats, butterfly net, fish net, fishing tackle, bows and arrows,

target, aquarium, back-yard menagerie, hut or cave, double-runner, toboggan, skates, artificial skating rink and coasting, if natural facilities are not provided; swimming pool, catamaran or Crusoe raft, drawing, painting, sewing, embroidery, and bead-work material, musical instruments.

HOUSEHOLD TOYS.

Among the household toys may be found a laundry set, which includes clothes basket, tub, wringer and washboard. There are also clothes pins and line for hanging clothes to dry. Prices range from 50 cents to $1.50.

TOY TOWN COOKING SCHOOL.—Contains a bag of real flower, small can of cocoa, package of salt, soda, etc., and comes with tin shapes for cutting and a board and roller upon which to roll out the dough. There are simple little receipts in the cover of the box. Fun and instruction for little girls. Size 12¾ x 8¼. Price, 50 cents.—*Parker.*

DOLL'S MILLINER'S SET.—Includes three hats, tulle, flowers, wire and net to be used as trimmings. Price, $1.00 to $3.50.—*Best.*

ICE CREAM FREEZER.—Although a toy to amuse, it works as perfectly as any large freezer. Holds one pint. Complete, with directions. Price, $1.25.—*Schwarz.*

SUPERIOR TOOL CHESTS.—Superior Tool Chests, in six sizes, are really superior of their kind, because first quality materials have been selected with a special view to their usefulness in the household. Every detail has been carefully worked out, and the user will find a satisfaction very different from that occasioned by the ordinary, cheaply constructed chest. Price, $3.25 to $15.00.—*Am. Mfg.*

HANDWORK TOYS.

CREPE PAPER WORK.—Children's fingers are deft and their minds very active. We are more apt to underestimate than to overestimate their ability in copying and creating handwork. A few bright colors of crepe and tissue, a little time spent in explanation, and you will find that the children can produce surprisingly artistic birds, pin-wheels, May baskets, etc. Many

a milliner and dressmaker is born with the talent, and development cannot be encouraged too early.

An interesting field is applique work. Designs cut from crepe paper, glued to furniture and then shellacked, are most attractive to the nursery, and will stand long and hard wear. Prices on request.—*Dennison.*

STAMP PICTURES.—Or paster pictures, as they are called. These colored envelope stickers, originally used for advertising purposes, are now being manufactured in our country in quantities for children's collections. This collecting fad in Europe has led, it is said, to the sale in recent years of three hundred billion of these stamp pictures. The subjects include animals, birds, scenery, customs, costumes, history, biography, fairy tales, nursery rhymes. Furnished with descriptive matter, such pictures would seem to have even greater value than the one-colored penny pictures that have been used so much. The makers furnish albums. They sell at the rate of about six in a strip for a cent.—*Paster Picture Co.*

PICTURES MADE OF CREPE AND TISSUE PAPER.—This field of endeavor is absorbing in its interest to the young artist. The background is the starting point in this paper painting—the sky line the first thought. Clouds and sky may be made by layers of blue, light shades over dark and white irregular clouds on top. Water may be of paraffine paper, often with the shadow beneath. Prices on request.—*Dennison.*

DESIGNS FOR DECORATION WITH WATER COLORS.—A set of designs with outline decorations to be filled in with water colors. Each design bears a quotation, the decorations suggestive of the thought contained in the quotation. When these designs are artistically colored and mounted or passepartouted, they make appropriate and acceptable gifts.

There are seventeen designs in the outfit, printed on heavy, white drawing paper, and six wood cups of water color paints, with a good brush. Price, 50 cents.—*Bradley.*

BEAD AND BASKET-MAKING SETS.—This makes artistic and attractive work for little children. Price, 75 cents to $1.50.

Embroidery sets, 75 cents to $1.50.

Bead looms upon which children may work out interesting designs may be had from 75 cents to $1.50.

LOOM FOR WEAVING.—Practical loom for weaving rugs, hammocks and doll-house furniture, 35 cents; with three spools of warp at 20 cents each, 60 cents. This is an interesting occupation for children, combining the principle of weaving with practical results in toyland equipment.—*Bradley.*

BRASS CRAFT.—Outfits for shaping thin brass and stamping it into all patterns. Outfits contain mallet, stippling tool, veining tool, modeling tool, polisher and some of the brass material. Price, 40 cents to $2.85.—*Favor Ruhl.*

WELFARE LOOM.—A real working loom, with treadles and shifters like the regular industrial article. Weaves small carpets and rugs. Furnished with wool, shuttle and sample of work. Price, $2.50.—*Child Welfare.*

JAPANESE STENCIL SET.—Delicate little stencil patterns, mostly of leaves and flowers, with water colors and two brushes. The process of work is the same as in the Animal Color Stencils listed elsewhere. Price, 25 cents.—*Kindermart.*

MODELING.

COMPOSITE CLAY.—This is an excellent substitute for modeling clay and wax. It is thoroughly plastic and does not harden like wax nor dry like clay. It is worked in the same manner as modeling clay, with the same tools. The completed work can be left standing for any length of time and the clay worked over again whenever desired.

Terra Cotta, per pound, 25 cents. Green Gray, per pound, 25 cents. Brown, per pound, 25 cents.—*Bradley.*

HARBUTT'S PLASTICENE.—Harbutt's Plasticene is a clean, harmless and practically indestructible modeling material which can be used over and over again. While it is much used by sculptors, artists, architects and others, desiring to express their ideas of form, construction, decoration, etc., it is also invaluable for home amusement and comes in several forms, namely, the Beginners' Box, the Complete Modeler, the Plasticene Designer, Add-a-Bit, etc., according to the age for which it is desired. This plastic material will be enjoyed at an even earlier period.

Terra Cotta, per pound, 35 cents. Green Gray, per pound, 35 cents. Brown, per pound, 35 cents.—*Best or Hammett.*

NEW PROCESS CLAY FLOUR.—This material is the best quality of artists' clay, very finely powdered by a new process, and packed in dust-tight boxes. One box of 5 pounds, 25 cents.—*Bradley.*

PAINTS AND PENCILS.

PAMOS PASTIME PASTELS.—These Pastels come in sets of seven different assortments, containing per box from four to twelve Pastels, ranging in price from 10 cents to $2.00 per box. There are also work boxes furnished which contain, in addition to the Pastels, one pair of blunt scissors and one tube of photo paste. Price, per box, from 50 cents to $1.50. This is an educational occupation which fosters a truly artistic taste. Children using them successfully become expert in the handling of the tools employed and also become more observant of the beautiful possibilities on every side.—*Pamos.*

MANUAL ARTS CRAYON.—The Manual Arts Crayon has been devised to supply the demand for a crayon that will reproduce the most subtle gradations of color, and it will be found unsurpassed for softening intensities of color in object drawing and design. By mixing white chalk an unlimited number of tints are readily obtained, while charcoal, with which the crayon also mixes easily, produces any desired shade. By combinations of this nature textures and atmospheric qualities may be obtained equaling high-grade pastel effects. These qualities make the Manual Arts an exceptional crayon for school use, and one which will be found thoroughly satisfactory for the finest crayon work in advanced grades.

The box contains eight crayons, one each Red, Orange, Yellow, Green, Blue, Violet, Brown, Charcoal Gray, put up in slide box. Price, per box, 10 cents.—*Bradley.*

COMBINATION STENCILS.—The "Combination Stencils" embody in their designs new principles, so that while any single figure can be drawn by itself, the same as in the old style, figures from several different cards may also be combined to form one picture.

Each set of eighteen cards is in an ornamental box, containing also instructions and samples of full-sized drawings. Price, 25 cents.—*Bradley.*

MECHANICAL TOYS.

WOOD-BILDO. An attractive construction toy made of strips of clean white wood in different lengths. There are slots in the ends of each stick, and these are joined together by small wooden disks. The price of No. 1 set, with designs for 59 models, is 50 cents; No. 2, with designs for 100 models, $1.00.—*Baker & Bennett.*

THE AMERICAN MODEL BUILDER.—The American Model Builder is a collection of mechanical parts constructed on strictly scientific principles, and is designed to teach the boy mechanical construction, and at the same time to furnish amusement. These outfits comprise all the main parts used in machinery, such as Pulleys, Gears, Pinions, Axles, Beams, Machine Screws and Bolts, etc., and a complete manual of instruction accompanies each. All parts are made interchangeable, and any model can be taken down and the same parts used in the construction of other models. It is made in Progressive Outfits, ranging in price from $1.00 to $25.00.—*Wanamaker.*

MECCANO.—The Meccano is a true toy, yet it comprises exact mechanical parts, Lever, Beams, Wheels, Axles, Pulleys, Bolts, etc. These are made properly to fit together, thus securing accuracy of construction and giving a child a valuable knowledge of practical things while he plays with Meccano. With Meccano the child can build bridges, railroads, high buildings, derricks, etc., right in his own yard. This is one of the invaluable "toys that teach." Price, $2.00 to $18.50.—*Best.*

THE MYSTO ERECTOR.—Another toy made to illustrate the art of structural steel building. It is claimed that the girders in this outfit imitate exactly those used in modern construction. The manufacturers also claim that the strip is stronger and that the outfit contains more pieces than any other. The outfit costs from 50 cents to $25.00.—*Mysto.*

THE BOOMEPLANE.—An ingenious arrangement by which enough impetus is given to a small metal boomerang to send it flying several feet up into the trees and back again to the sender. 25 cents.—*American Institute.*

AMERICAN JACK STRAWS.—A set, put up in durable wood frame box. The straws are made in the form of wheelbarrows, saws, ladders, rakes, hoes, shovels, picks, guns, spears, etc. These Jack Straws are all made in America, hence the title, "American Jack Straws."—Price, 50 cents.—*Bradley.*

EDUCATIONAL TOYS.

THE IMPROVED EDUCATIONAL PUZZLE MAP OF THE UNITED STATES.—This map is a teacher of History and Geography for young and old. It gives on each State the following: Area in Square Miles, Population, Electoral Votes, Chief Products, Population of Capital City, Capital of United States and its

population, Pictures of all the Presidents to date, and many other features. Price on wood, complete, $1.50. Cardboard, without scale or extra map, $1.00.—*Irving.*

UNITED STATES MAP.—A modern and authentic map of the United States, mounted on wood. The map is lithographed in bright colors, and accurately cut on state lines. On the back of the map are correct representations of the flags of the various nations, making two complete dissected puzzles. Put up in glacine envelope in large box, the size of map. One of the best dissected maps on the market. Size, 14x20. Price, each, 75 cents.—*Bradley.*

NATURE.

GARDEN PLAN.—This is a stout envelope filled with the plans of a practical little garden for children, with directions and seed packets for carrying out the working plan. There are also little colored sticks with which to mark the seeds and showing the children what color of flower they may expect. Price, $1.25.

Baskets of garden tools with stakes and other implements for furthering children's gardening, $2.50.

Garden aprons stenciled with flowers are also supplied for children.

GARDENCRAFT TOY.—A pretty pasteboard house with the set of pasteboard flowering plants, each marked on the back with its name and some simple facts regarding its care and blossoming. There is also a set of little wooden bricks, between which these shrubs are set up. The result is that when this toy is put together by the child, he has a charming home and garden for his dolls and incidentally has learned something about real gardening. Price, 25 cents to $12.50.—*Gardencraft Toy Co.*

RIKER'S FLOWER PRESS.—A portable press for flowers which keeps the natural color by a system of corrugated paper, blotting paper and cotton. The flowers are imbedded in the cotton and the two boards at both ends of the press hold the material together with a strap. An excellent accompaniment of a day's stroll in the woods or by the sea. Price, $1.50.—*Butterfly Store.*

GAMES.

BOY SCOUTS.—Everyone who is interested in the great "Boy Scout" movement will enjoy this game. The object is for a despatch runner to carry a message from one field officer at the head of the game board to another officer at the bottom of the board, and back again with the answer. A patrol of Scouts is appointed to intercept the messenger, either on his outward journey or, failing that, on his return home. From two to eight players may take part in this game. The playing board is of unique design and depicts many stirring scenes in the life of a Scout. Price, 25 cents.—*Bradley.*

SCOUTS AND INDIANS.—The implements consist of eight Indians and eight Scouts, in the shape of metal figures, which add realism to the game. The design of the board includes Indian Wigwams and Scout Cabins, and the object of the game is to capture all of the opponent's men. When the game starts, each side has an equal chance, and the outcome depends entirely upon the skill of the players. Price, $1.25.—*Bradley.*

PIRATE AND TRAVELER.—The Game Board is a map of the world and the Travel Cards indicate journeys to be made by travelers.

The cars also show the products of different places and are won as the players reach corresponding points on the map. All routes of travel are well-known railroad and steamship lines, and players acquire a knowledge of these, also the chief cities and ports and their principal articles of commerce. The Pacific Ocean is divided at each side of the Game Board, making it a flat playground. Price, $1.25.—*Bradley.*

DECK RING TOSS OR LAWN TOSS.—May be used on the lawn or indoors. Each player in turn throws the seven rings, one at a time, endeavoring to ring the post. The player succeeding in throwing the most rings over his opponent's post wins the game. Excellent sport for old and young. Price, $1.00.—*Parker.*

TOY TOWN CONDUCTOR'S GAME.—To "play train" is one of the most popular joys of childhood, especially boyhood. A few kitchen chairs and the material in Toy Town Conductor's Game will provide for a small boy the maximum enjoyment of this pastime. Imagine his delight in issuing real tickets and punching them with a real punch. This outfit includes nearly a hundred tickets of various kinds, as New York to Philadelphia, Boston to New York, St. Paul to Omaha, etc., passes,

sleeping car tickets, commutation tickets, cash fare certificates, six-trip tickets. There are also telegraph blanks, hat checks and baggage checks. A red flag is provided for danger signals and a green flag to denote "train following." To make the realism complete there is a conductor's combined hat and mask, lithographed lantern, whistle and over fifty dollars in toy money. A folding ticket office, lithographed to look like one in a real railway station, is also included and a conductor's punch completes the material. Price, $1.00.—*Bradley.*

TOY TOWN POST OFFICE.—Not only is this game very interesting in itself, but it will convey to the young players an excellent and true idea of the ways of the United States postal system.

These post offices are made in three editions, the largest being $1.00, the next in size 50 cents, and the smallest 25 cents. *Parker* and *Bradley.*

TOY TOWN TELEGRAPH OFFICE.—Comes with toy telegraph instrument or ticker, Morse code as used by the telegraph companies, with a plain explanation which a child can readily understand; day, night letter and cable telegraph blanks, envelopes and toy money; a lithographed cardboard office through which toy money is paid for sending telegrams; pencils and rubber canceling stamp with pad. Brightly colored and very attractive. Price, 50 cents.—*Parker.*

TELEGRAPH GAME.—Realistic music of the wires is provided by the telegraph instruments contained in this game, and entertainment and instruction may be derived from its use. It is supplied with a correct copy of the Morse telegraph code, and with sufficient practice the players may transmit messages to one another by exactly the same method as used by professional telegraphers the world over. Besides the two telegraph tickers, the box contains a rubber stamp and pad, messenger boy's cap and mask, cardboard telegraph office, envelopes and telegraph blanks, cablegram and night letter blanks, and a supply of toy money, pencils, etc., all put up in partitioned box with colored lithograph label. Price, $1.00.—*Bradley.*

TOY TOWN BANK.—The child who gets a set of this material will unconsciously and without effort absorb a better knowledge of banking than is possessed by many adults. It includes a bank front with teller's window lithographed in realistic colors and mounted on wood bases so as to stand on the table, four bank books, a liberal supply of checks, deposit slips, and over a thousand dollars in toy money comprising bills and coins

of various denominations. With one player acting as teller and others as depositors, regular banking hours may be maintained, and the play resumed from time to time till the depositors have all their "money" in the bank. They may then check it out in small amounts to transact business with one another. In this way the game is prolonged indefinitely with no flagging of interest, and with an undercurrent of real educational value. The material is enclosed in a box with partitions for the various supplies. Price, 50 cents.—*Bradley.*

GAME OF TWENTY-FIVE.—This game for children is simple and interesting, and develops rapid mental calculation. The cards are played face downwards and the players watch for cards with numbers making a total of twenty-five, each combination of that total scoring for the player who calls it. There are sixty cards in this game, and the directions are concise and comprehensive. Price, 25 cents.—*Bradley.*

SPINETTE.—A game of chance that never ceases to amuse. Any number may play and the uncertainty makes the interest intense and absorbing. A simple little novelty of lasting interest. Price, 25 cents.—*Bradley.*

ELECTRICAL WONDER BOOK.—When this book is opened, the left hand page reveals a picture of a school-master with a pointer which may be turned to any one of a number of questions in a circle. On the opposite page is a schoolboy, also with a pointer. When a question is asked the book is closed, the cover tapped lightly three times, and on opening the book, the schoolboy is found pointing to the correct answer. This novelty is a source of unwaning fascination to young and old. Price, $1.00.—*Bradley.*

BACKGAMMON BOARD.—A new board which shows how surprisingly attractive a Checker Board can be made by modern lithography and the use of embossing dies. The outside paper is in imitation red morocco, printed and embossed in black and gold leaf, with finely lithographed Backgammon Board inside. Supplied with thirty red and black checkers, two dice cups and dice. This board is made with strong wood frame, and the contents are nicely packed in carton. Size 17⅛x18¾. Price, $1.25; express extra.—*Bradley.*

DOWN THE PIKE.—A reading game that has made itself popular all over the country. No "brain fatigue" in this—all fun and jollity. Any number can play. Price, 25 cents.—*Bradley.*

ANAGRAMS.—This is a modern version of the old well-known game of "Letters" from which many children have received their first lessons in spelling. In this edition the letters are printed on heavy cardboard and put up in box with lithographed label. Price, 25 cents.—*Bradley.*

AUCTION ANAGRAMS.—All lovers of spelling and letter games will find here a treat which will give immense pleasure. This consists of a pack of highly enameled, round cornered cards bearing letters, and a box of cardboard checks of various values with which to bid for these letters in order to complete words of four letters. The simple features of an auction lend life and spirit to the game. Price, 50 cents.—*Parker.*

MODERN AUTHORS.—These cards are lithographed from new portraits of the most popular recent writers. There are sixty cards, fifteen sets of four cards each. Among the authors represented are: Clemens, Field, Cable, Howells, Stevenson, Stockton, Crawford, Kipling, Caine, Barrie, Parker and Stanley. Price, 25 cents.—*Bradley.*

SNAP.—The cards are made up with original and humorous designs printed in colors, put up in a box. Price, 25 cents.—*Bradley.*

SHADOWGRAPHS.—The art of making shadows on the wall with the hands in imitation of various animals has always been a popular pastime. "Shadowgraphs" bring this fun up-to-date and produce the same results, only more accurately, by means of punched-out cards through which the light shines and makes a shadow or picture on the wall. The designs are movable and are lithographed in colors on heavy cardboard.

Shadowgraphs will amuse all the little folks and many of the big ones. Price, 25 cents to 50 cents.—*Bradley.*

TABLE CROQUET.—This excellent set contains four mallets of generous size, accurately turned, handsomely striped and varnished; four balls, also striped and varnished, together with twisted wire wickets that fit in wooden bases, and tapes with string clamps for affixing to the table edge. The box is of wood with hinged cover and nicely painted in Forest Green color and varnished. Price, 50 cents.—*Bradley.*

PERIOD FIVE (AGES 13-15).

The most interesting activities for children of the fifth period are an outdoor gymnasium (the boys, with the aid of blacksmith and carpenter, can provide apparatus for such gymnasium, if it is not possible to buy apparatus of regular manufacturers), running track, jumping standards, apparatus for vaulting, hurdles, 8-pound shot, baseball and football field, tennis court, bowling green, croquet sets, basketball court, skating rink, indoor gymnasium, swimming pool, home-made boats, rowboats, sailboats, guns, fishing tackle, workshop, electrical and mechanical toys, den or clubhouse, garden. pets, menagerie, vivarium, aquarium, nature collections, puppet theater, musical instruments, outfit of some sort for painting, modeling, carving, or burning; material for sewing, beadwork, or embroidery.

HANDWORK.

BASKET WEAVING.—Set of materials for basket weaving, including flexible cardboard, rivets and braid. Price, $2.00.

PAPER FLOWER OUTFITS.—These outfits contain petals, stamens, leaves, wire and all necessary material for making Crepe and Tissue Paper Flowers. Among the flowers are poinsettia, carnation, chrysanthemum, rose, wistaria, fleur-de-lis, Easter lily and daisy, varying in price from 25 cents for the daisy outfit, to $1.00 for the poinsettia.—*Dennison.*

CREPE PAPER ROPE WORK.—Baskets are probably the most natural subject for rope work, for baskets are interesting to all and are a hobby with not a few. There are flower baskets, scrap baskets and trinket baskets. Candle shades and lamp shades can be made from this material, also jardinieres and flower pots. The shellac sheds water and so establishes their practicability.

Material for this work comes in hanks 36 feet long, in plain or combination colors, varying in price, according to size of rope, from 15 cents per hank for the ⅛ inch to 50 cents per hank for the ½ inch.

Prices for wire and adhesives, twine, gummed cloth tape, and mat stock, upon request.—*Dennison.*

THE BARTHOLOMEW MAT FRAME.—A scheme for knotting and tying with frame for making useful doilies, hot-dish mats, etc. Each, 25 cents. Soft knitting cotton to use with this frame, per ball, 5 cents.—*Bradley.*

PASSE PARTOUT OUTFITS.—No. 1.—Picture framing outfit contains binding, paste and suspension rings. Size of box, 4⅝x⅞x1. Price, per outfit, 25 cents.

No. 2.—Telescope Cover Box with Picture Top. Size, 10½x⅞x1. A desirable outfit for framing small or medium-sized pictures. Price, 50 cents.

No. 3.—Telescope Cover Box, partitioned and with picture top. Size, 11½x10. Everything that is required and plenty of it is in this outfit. Price, per outfit, $1.00.

Binding, mat stock, hangers and creaser are sold separate from the outfit.—*Dennison.*

FAVORITE STENCIL OUTFIT.—Contains one bottle Barclay varnish, one bottle permanent mixture, one small size stencil brush, one large size stencil brush, one stencil knife, one dozen thumb tacks, one improved Japanned tin palette, one double size oil tube each, blue, yellow, red, brown; one white wood board for cutting stencils, one piece material for practice, two cut stencils, three sheets stencil board, and book of instructions. Packed in leatherette box, each, $2.00.

HOW TO DRAW A BUNGALOW.—A series of plates. Size, 9x12, presenting the complete idea of how a house is drawn and built. Portfolio, price, each, 50 cents.—*Bradley.*

EASY SIGN MARKER.—By means of this equipment a neat and painstaking boy should find not only considerable diversion, but possibly a means for a little pocket money-making. With this outfit he should be able to print neatly special signs for tradesmen at far less than the printer's price. In any event, he should find it an excellent training in accuracy and good workmanship. Prices vary according to size of outfit, from 50 cents to $15.00, but we recommend as within the worker's power a set of moderate size type, as it is difficult with rubber stamps to gain an even impression where the type is too large.—*Smith.*

TYPEWRITING.—We do not advocate the use of typewriters which are so much of a toy that they are worked on a different principle from the regulation typewriter, obliging the learner to unlearn when he encounters a standard machine. There are,

however, several excellent portable typewriters ranging in price from $15.00 to $50.00, and we feel that their use will prove far more educational to a beginner than the toy apparatus now on the market.

SCIENTIFIC.

EDISON HOME KINETOSCOPES.—The Edison Home Kinetoscope is a combined motion picture machine and kinetoscope, making possible moving picture exhibitions in the home parlor. Light may be furnished by a small acetylene generator or by a Nernst lamp. Both of these have been perfected by Mr. Edison for this machine. Small rolls of films are used. These films may be exchanged for other pictures of the same class, and the exchanges kept up indefinitely.

Acetylene lighting equipment, $65 to $70.

Nernst lamplighting equipment, $65 to 70.

Baby arc lighting equipment for direct current, $72 to $77.

Baby arc lighting equipment for alternating current, $83 to $88.—*Gimbel.*

RADIOPTICAN—POST CARD PICTURE MACHINE.—Accepts without any preparation the ordinary souvenir postcards, clippings or illustrations from books and reflects them upon a screen (bed sheet), greatly enlarged, faithfully reproducing the natural colors. Price, $3.00 to $35.00. Mirrorscope for gas or electricity, $1.00 to $20.00.—*Best.*

TUCK'S TRAVELOGUES.—A list of subjects in sets, depiciting interesting places and scenes throughout the entire world. Copies of famous paintings of old masters, religious subjects, etc. Their lifelike colors make them especially desirable for those who have picture projectors. Six cards in packet. Price, 15 cents.—*Tuck.*

STEREOSCOPES AND STEREOGRAPHS.—The stereoscope is a well-known optical device, but it is only recently that its educational possibilities have become realized. As is well known, places seen by means of the two lenses of a stereoscope give the sense of solidity, depth and space. The roundness of contour and the effect of perspective and the sense of life size make a deep impression upon young people. Recently one publisher of stereographs has developed the invention of a key-map system, which not only gives the beholder of a scene the exact location of his viewpoint, but also acquaints him so that he is

conscious both of the direction in which he is looking and of the field of vision. Valuable collections of travel, geography and biography are now available, accompanied by guide-books prepared by good authorities. Stereoscopes cost 85 cents, 90 cents and $1.25 each, and the stereographic views are two dollars a dozen.—*Underwood.*

PIERCE ARROWPLANE.—A model thirty-inch flier, guaranteed to make a flight of 700 feet. It is furnished with a metal winder. Price, ready to fly, $4.00; in knocked-down form, $1.50.

"Percy Pierce Racer," No. 68, is said to be the world's record holder, having flown over 3000 feet. Each racer is guaranteed to have flown one-quarter mile in distance. Price, ready to fly, $8.00; in knocked-down form, $3.80.—*Percy Pierce.*

WASHINGTON SCHOOL COLLECTIONS OF MINERALS.—The name Washington Collections has been adopted because they were first introduced in that city, Supt. Powell having offered the first 60 sets made for the schools of Washington. In this way, Prof. Powell and other teachers, as well as members of the United States Geological Survey and National Museum, have been consulted, and have aided in the preparation of these collections to the end that they should not only be lower in price than anything heretofore attempted, but should, at the same time, be the best possible for school children. There are three collections in all, $3.00 each, containing 120 different minerals and rocks, together with text book. Any one of these would prove an inspiration to the young collector.—*Howell's.*

GAMES.

MAJOR LEAGUE BASEBALL GAME.—In the Major League Baseball (board) Game, 240 American and National League ballplayers participate. Choice of 6 pitchers and 2 catchers included with each of the 16 clubs. A regular field with 18 players in position (real men). Players play in all positions on the field, and go to bat from the benches in regular batting order. Every play, every detail, as true as the real game between any two major league clubs on the field. Plays all 16 clubs in their regular batting order. Price, $2.50.—*Wanamaker.*

THE WIZARD BASEBALL GAME BOARD.—On the Wizard the ball is pitched, batted and fielded the same as on the diamond, which makes it an excellent scientific game. A fast or slow ball, with in or out curve, can be pitched on this board, and

the ball must be batted and fielded the same as on the diamond. For these reasons, it is the nearest to the outdoor national game of all parlor games on this subject.—*Schwarz.*

CROKINOLE.—This edition of this famous game is put up in octagon shape. The board is very lively and brings out the game's best qualities. The playing rings are of good quality, and are securely packed in a small compact box. The frame of the game is strongly put together, and is of the best varnished wood. Price, $1.00.—*McLoughlin.*

MIDGET BILLIARDS COMBINATION BOARD.—With this board an ingenious patent cue is furnished, by which players seated at the board can propel disks accurately in any direction, and play Billiards, Pool, Croquet, and a dozen other games, in a miniature form, that invests them with fresh charm. This new implement is a genuine novelty, the most attractive thing in its line that has appeared in some time. Board has heavy wood frame, and is in full colors. Full directions for fifteen games. Price, $2.00.—*McLoughlin.*

BIBLIOGRAPHY.

This list does not pretend to include every book upon the subjects named. It is a selected list, carefully chosen from many of the most useful books upon the various types of play.

PLAY.

EDUCATION BY PLAYS AND GAMES, by George Ellsworth Johnson, published by Ginn & Co., Boston.

A little book which has already become a classic, because of its clear and sensible presentation of the place of play in child life, and its suggestive course of play and games for the different ages of childhood.

THE PLAY OF MAN, by Karl Groos, published by D. Appleton & Co., New York.

Our best authority upon the place of play in human life. Groos classifies as play many things which we have not ordinarily recognized as belonging there. Nevertheless, his discussion is always stimulating and usually convincing. He traces through human history the special activity of the senses, muscles and the higher mental powers; discusses social play as manifested in fighting, love play and imitative play, and closes with a careful discussion of the theory of play.

PSYCHOLOGY IN DAILY LIFE, by Carl Emil Seashore, published by D. Appleton & Co., New York.

The first chapter is an argument in favor of play. It shows its place in the child's life and gives a number of practical suggestions for its utilization in education.

YOUTH: ITS EDUCATION, REGIMEN AND HYGIENE, by G. Stanley Hall, published by D. Appleton & Co., New York.

This book contains a significant chapter entitled "Play, Sports and Games," in which President Hall summarizes the theories of play, discusses play preferences of children and emphasizes particularly the adolescent development of play interests.

FUNDAMENTALS OF CHILD STUDY, by Edwin A. Kirkpatrick, published by Macmillan Co., New York.

The author not only gives a special chapter to play, but discusses it in his study of different periods of child development. He discusses theories of play and notes its changes as regards freedom, as regards powers established and as regards instincts involved.

WHAT MEN LIVE BY, by Richard C. Cabot, published by Houghton Mifflin Co., Boston.

Men live by work, play, love and worship. Here are seventy precious pages in which the writer, in almost lyric language, exalts the life-giving power of play in human living. Among his suggestive titles are The Art of Impersonation in Work, Play and Love, The Penetration of Work by Play, Trance in Play.

THE HOME PLAYROOM

HARPER'S INDOOR BOOK FOR BOYS, by Joseph H. Adams, published by Harper & Bros., New York.

In addition to many practical suggestions to boys about home handicraft in woodwork and various household arts, there are five chapters upon topics relating to the fitting up of a boy's room by home-made furniture and decorations.

PLAY FOR HOME, by Joseph Lee, published by the Playground and Recreation Association of America, New York.

A small and ingenious sketch of what can be done in the playroom.

THE HOME YARD AND GYMNASIUM

HARPER'S INDOOR BOOK FOR BOYS, by Joseph B. Adams, published by Harper & Bros., New York.

Chapter sixteen gives practical directions for making every piece of apparatus required in the home gymnasium.

THE HOME PLAYGROUND, by Joseph Lee, published by the Playground and Recreation Association of America, New York.

Some pleasant suggestions for playroom and playground apparatus.

PLAY WITH BABIES

FATHER AND BABY PLAYS, by Emilie Poulsson, published by the Century Co., New York.

This unique book of simple rhymes for father's playtime with baby is full of excellent suggestions for the gala hours in the home life. Miss Poulsson has made happy adaptations of the tossing, jumping, climbing, pick-a-back and romping plays which are the universal expression of the father's playtime with the children.

RHYMES FOR LITTLE ONES, by Maud Burnham, published by Milton Bradley Co., Springfield.

This little book of finger plays is especially charming, because every motion is illustrated by actual photographs of the lovely hands of little children. Each play has its own short and simple rhyme.

THE HOME KINDERGARTEN, by Nora Archibald Smith, published by Houghton Mifflin Co., Boston.

This is not such a serious book as one might suppose. It tells mothers how to keep little children busy, outdoors and indoors, with a great variety of simple plays and handicrafts, most of them suggested by the kindergarten occupations. There is also a chapter upon stories, games and songs.

PLAY WITH DOLLS

STUDIES OF CHILDHOOD, by James Sully, published by D. Appleton & Co., New York.

This charming study of children up to six contains an especially attractive chapter on the Age of Imagination, which includes a special study of dolls.

SIX DOLLS ALIVE, by Mrs. Crosby Adams, published by the Van-American Press, Chicago.

The chief effectiveness of this book is its illustrations, which portray a great family of dolls arranged in attractive positions. The stories are supposed to be the adventures of these dolls come to life. The book would seem to be of value in showing how to tell stories by means of dolls, and may be helpful to the playfellow who is using the Bottle Dolls.

HOW TO DRESS A DOLL, by Mary H. Morgan, published by Henry Altemus, Philadelphia.

This is a practical little series of talks about sewing, which tells in a plain way how to make clothes for a doll. The first chapter contains some simple suggestions as to the use of sewing implements—thimble, scissors, needles, thread, etc. This

is followed by an excellent description (with illustrations) of different stitches and terms used in sewing craft, and all this leads to the making of patterns and the construction of dresses, etc., for the doll.

PLAY WITH BALLS

SPALDING'S OFFICIAL BASEBALL GUIDE, HOW TO PLAY BASEBALL, SPALDING'S OFFICIAL FOOTBALL GUIDE, HOW TO PLAY FOOTBALL, SPALDING'S OFFICIAL BASKETBALL GUIDE, HOW TO PLAY BASKETBALL, OFFICIAL INDOOR BASEBALL GUIDE, HOW TO PLAY LAWN TENNIS, published by the American Sports Publishing Co., New York.

These are usually regarded as official rule books for the principal outdoor ball games played in America. They are supplemented by special pamphlets in the same series telling how to play the various positions and how to keep the records of each game.

OUTDOOR PLAY

CAMPING FOR BOYS, by H. W. Gibson, published by the Y. M. C. A. Press, New York.

A splendid manual of the equipment, supervision, control and athletic and recreative features of a boys' camp. It is perfectly simple, and each chapter closes with an excellent list of books.

BOY SCOUTS OF AMERICA: OFFICIAL HANDBOOK, published by the Boy Scouts of America, New York.

A complete handbook of this world-wide organization, containing many practical devices for Scout craft, wood craft, camp craft and outdoor play.

HANDBOOK OF THE CAMP FIRE GIRLS, published by the Camp Fire Girls of America, New York.

A delightful manual containing not only descriptions of the ways of meeting the requirements of the ranks of this movement for girls, but also many attractive ideas about housewifery, handicraft and outdoor play.

CHILDREN'S GARDENS, by Louise Klein Miller, published by D. Appleton & Co., New York.

The author is curator of the children's gardens, Cleveland, Ohio. A valuable book based on actual experience.

ATHLETIC TRAINING FOR SCHOOL BOYS, by George W. Orton, published by the American Sports Publishing Co., New York.

Practical suggestions on how to train for running, jumping, pole vaulting, putting the shot, etc., what to wear, apparatus required, bibliography.

ATHLETIC TRAINING, 174 pp., by Michael C. Murphy, published by Charles Scribner's Sons, New York.

A book written primarily for the benefit of those who do not have the advantage of professional training. It is written so that any boy or young man who makes a careful study of the event in which he wishes to excel can master it. Care is taken to prevent over-training and over-exertion of the undeveloped body of the school boy. There are chapters upon the physical condition, diet and the prevention of injury, as well as practical discussions of all of the great field events.

IMAGINATIVE AND DRAMATIC PLAY

CHILD'S PLAY, by Robert Louis Stevenson, published by Charles Scribner's Sons, New York.

A short and incisive little study of the imaginative play of children, from his Virginibus Puerisque.

THE NORMAL CHILD AND PRIMARY EDUCATION, by Arnold L. and Beatrice Chandler Gesell, published by Ginn & Co., Boston.

It contains an excellent chapter on dramatic expression, showing how to utilize this instinct with children up to six years of age.

THE SPIRIT OF YOUTH AND THE CITY STREETS, by Jane Addams, published by Macmillan Co., New York.

An appeal for drama in the development of child life.

PLAYS AND GAMES FOR INDOORS AND OUT, by Belle Ragnar Parsons, published by A. S. Barnes & Co., New York.

A handbook for schools of motion and gymnastic plays and games, imitative of the life of nature and the industrial, social and historical life of man.

EASY GAMES FOR LITTLE PLAYERS, by Margaret Boughton, published by Charles & Dibble, London, England.

An English publication showing how to turn nursery rhymes into dramatic form. They would be excellent for children's parties. The suggested outline does not need to be memorized.

WHEN MOTHER LETS US ACT, by Stella George Stern Perry, published by Moffat, Yard & Co., New York.

A practical book about how to have a good time by acting. There are simple directions for costumes and novel suggestions for playing statues, making tableaux, shadow plays, story plays and pageants. The book is intended for children to read, and they would not need very much help from adults in doing the things which are suggested.

AMATEUR THEATRICALS, by Charles Townsend, published by Dick & Fitzgerald, New York.

An inexpensive booklet. It tells how to organize a dramatic club, the requirements for being an amateur stage manager and prompter and the other officers, advice on selecting the play and casting the characters, suggestions for rehearsals, hints on make-up and four very practical chapters upon the art of acting. A very similar book is "The Amateur Actor," by C. E. Burton.

PLAY WITH PETS

WHEN MOTHER LETS US KEEP PETS, by Constance Johnson, published by Moffat, Yard & Co., New York.

A few simple rules for caring for animals which children themselves can carry out. Among the animals mentioned are ducks, cats, rabbits, guinea pigs, squirrels, ponies and fish.

GOLDFISH—AQUARIA—FERNERIES, by Chester A. Reed, published by Doubleday, Page & Co., Garden City, New York.

The author discusses the various forms of aquaria and shows how to make them. He talks of the selection, the breeding, the habits and diseases of goldfish and gives two chapters to other fish in the aquarium.

NATURE STUDY AND LIFE, by Clifton F. Hodge, published by Ginn & Co., Boston.

The one best book to arouse an intelligent enthusiasm for nature study. It has to do with all the common forms of animal and plant life, home-made cages, aquaria, aviaries, etc.

PLAYS OF EXPERIMENTATION AND OBSERVATION

ELECTRICITY AND ELECTRICAL MAGIC, by V. E. Johnson, published by Henry Frowde, London.

A simple book showing how to do tricks with electricity. It includes experiments with induction coils, small motors, magnets and X-rays.

FLYING AND SOME OF ITS MYSTERIES, by V. E. Johnson, published by Henry Frowde, London.

This small book tells how to make a fire balloon, a gas balloon and a parachute; also how to make kites, gliders and model aeroplanes.

CHEMISTRY AND CHEMICAL MAGIC, by V. E. Johnson, published by Henry Frowde, London.

A small book on how to do chemical experiments and tricks. It shows how to make spirit pictures and sympathetic writing, how to produce liquid color effects, parlor fireworks, chemical vegetation, freezing and other novel scientific tricks.

HARPER'S HOW TO UNDERSTAND ELECTRICAL WORK, by William H. Onken, Jr., and Joseph B. Baker, published by Harper & Bros., New York.

Most books upon electricity content themselves with descriptions of electrical instruments and working plans for making the simpler electrical devices. They do not tell anything about the philosophy of the subject. This handbook is a simple explanation of electric light, heat, power and traction in daily life by two competent authorities. Some of the chapter subjects are these: How electricity is made and used, the electric light, electric heat, electric power, electric traction, electricity in the home, electricity in farming, electricity aboard ship, electric protection, transmission of intelligence. The language is simple and the illustrations are many and graphic. There is an appendix of fifty pages, giving a complete dictionary of electrical terms and phrases.

CONSTRUCTIVE PLAY

THE CONSTRUCTIVE INTERESTS OF CHILDREN, by Ernest Beckwith Kent, published by Teachers' College, Columbia University, New York.

A careful study of children's interest in constructive work and play.

SUGGESTIONS FOR HANDWORK IN SCHOOL AND HOME, by Jane L. Hoxie, published by Milton Bradley Co., Springfield.

This is a book which mothers can use with children of kindergarten age. It tells especially how to make beautiful things with ink, pencil and colors, by winding and sewing, by weaving and modeling, and there are also descriptions of such delightful playthings as dolls and furniture made out of nuts, chairs made from seeds, farms made out of sand and menageries made out of paper.

PRIMARY MANUAL WORK, by Mary F. Ledyard and Bertha F. Buckenfield, published by Milton Bradley Co., Springfield.

Although originally designed for use in elementary schools, this book contains such a variety of suggestions for work to be done, mostly with paper, that it deserves mention here. Many a mother will be glad to do her story telling with the aid of these simple handicrafts.

HOME OCCUPATIONS FOR BOYS AND GIRLS, by Bertha Johnston, published by George W. Jacobs & Co., Philadelphia.

An ingenious little handbook of things to do at home, utilizing the contents of the market basket, "Nature's horn of plenty," the scrap basket, the sewing basket, the key basket, the paint box, etc. There are comforting suggestions as to making dolls and dolls' houses and a variety of novel ideas for plays and games and festival occasions. The last part of the book tells how to use the kindergarten occupations in the home.

OCCUPATIONS FOR LITTLE FINGERS, by Elizabeth Sage and Anna M. Cooley, published by Scribner's Sons, New York.

This is a practical book for little children on how to make things. It is especially intended for schools, but is useful for parents. Articles of small cost are suggested. The book tells how to do cord work, to make articles from raffia, to do paper cutting, clay modeling, weaving, beadwork, crocheting, knitting and to make furniture for dolls' houses.

SPOOL KNITTING, by Mary A. McCormack, published by A. C. Barnes & Co., New York.

Few exercises arouse more interest in children than knitting, because they can do it so easily and so well. This is a book for mothers, by means of which they can show the children how to begin with simple chains and mats and finally to make dolls' hoods and sweaters and even larger articles of clothing.

GIRLS' MAKE-AT-HOME THINGS, by Carolyn Sherwin Bailey, published by Frederick A. Stokes Co., New York.

A book telling how to make interesting playthings without expense. The author gives full directions, accompanied by actual photographs, for making dolls out of marbles, buttons, potatoes and twigs; how to make dolls' houses out of paper, cork, match boxes, etc. The author also tells how to make a wonderful variety of playthings out of beads, raffia, worsted, clay and cloth.

LITTLE FOLKS' HANDY BOOK, by Lina and Adelia B. Beard, published by Charles Scribner's Sons, New York.

These descriptions, illustrated by photographs, show how to make dolls' furniture out of paper, straw, spools and kindling wood; how to make dolls out of twigs, paper and clothes pins and how to add to the playroom equipment an interesting variety of other toys, made chiefly out of different kinds of paper.

MANUAL TRAINING TOYS FOR THE BOYS' WORKSHOP, by Harris W. Moore, published by the Manual Arts Press, Peoria, Ill.

A collection of forty-two projects overflowing with "boy" interest. A popular boys' book that is truly educational. The projects are all new in the manual training shop. The text gives instructions for making each project and treats of tools and tool processes. The following is a partial list: Darts, buzzers, tops, guns, whistles, bows and arrows, swords, boxes, telephone, windmills, kites, water wheels, water motors, pumps, boats, pile driver, kite string reel, cannon.

WORK AND PLAY FOR LITTLE GIRLS, by Hedwig Levi, published by Duffield & Co., New York.

This book tells how to make tiny toys out of such common things as match boxes, corks and paper. Nearly everything discussed is intended for Christmas presents or for Christmas decorations.

THE HOUSE THAT GLUE BUILT, by Clara Andrews Williams, published by F. A. Stokes Co., New York.

This is one of a series of about fifteen color books written by Clara A. Williams and illustrated by George A. Williams. They fit under the classification of handicraft, as well as that of literature. Accompanying each story is a graceful sketch. Upon this are to be pasted by the child various figures and objects, thus completing the picture. There is a small sketch with each page of the cut-out objects indicating where they are to be placed upon the larger print. Some of the more attractive titles of this series are "The Children's Store," "The Children's Theater," "The Ark That Glue Made" and "The House That Glue Built."

PLAY WORK FOR THE LITTLE ONES, by Isabel M. Halley.

An original little book of English publication, showing how to do different things with paper. The especially novel feature is the instructions for dressing dolls and furnishing dolls' houses. There are working plans for making paper dresses for "Little Boy Blue," "Little Red Riding Hood," "Jack and Jill" and several other nursery folks. These suggestions would be

equally practical for the cutting out of cloth. The furniture is also to be made and decorated out of cardboard and paper. There is a list of materials, with prices, at the end of the book.

WHAT AND HOW, by Anna W. Henderson and H. O. Palen, published by Milton Bradley Co. Springfield.

A book for mothers and school teachers, with many illustrations in color of finished work, showing how to do stick laying, clay modeling, sawing, free-hand cutting, weaving, etc.

HOME OCCUPATIONS FOR LITTLE CHILDREN, by Katharine Beebe, published by Smallfield Publishing Co., Akron.

A book entirely for the home, suggesting how to use kindergarten material. There are also chapters on work with needle and thread, with paste and scissors and with paints and pencils. There is a chapter on Christmas and holiday work. Some simple suggestions are made for games and play in the home.

A LITTLE COOK BOOK FOR A LITTLE GIRL, by Caroline French Benton, published by Dana, Estes & Co., Boston.

A book of simple recipes for a small girl, unlike the ordinary cook book in combining careful directions with interesting narrative. In the introduction we are told that "Once there was a little girl named Margaret, and she wanted to cook." Her mother, grandmother and aunts decided to teach her, and we share the lessons with Margaret. The recipes are easy and the list complete.

OUTDOOR HANDY BOOK, by Dan C. Beard, published by Charles Scribner's Sons, New York.

This and its companion volume, "Jack of All Trades," are good all-around books for boys, dealing with outdoor play and games, full of practical suggestions for making apparatus and working out details.

THE HANDY BOY, by A. Neely Hall, published by Lothrop, Lee & Shepard Co., Boston.

This book tells how to do things handily. Its instruction can be put to immediate use. Besides developing handiness, "The Handy Boy" will encourage the boy to think for himself and to use his ingenuity, and it will instil in him an ambition to make the best possible use of his time, so that he may grow up prepared to do something and be something. There is woodworking, electrical and mechanical toy making, scout craft and other forms of indoor and outdoor handicraft in this book. The author provides suggestions by which the boy can earn whatever money he may need for tools and working materials.

WHAT A GIRL CAN MAKE AND DO, by Lina and Adelia B. Beard, published by Charles Scribner's Sons, New York.

This is one of the Beard handicraft books, which, like all the others, is simple and practical. It is divided into two parts: What a girl can make—that is, handicraft; and what she can do —that is, games and entertaining. This is not a book which tells how to make the ordinary articles of a handicraft course, but it is entirely devoted to novelties. It mentions many things of the sort usually made by boys. Among the objects mentioned are things to be made out of Easter eggs, sweet grass, photographs, vegetable animals, priscilla rugs, basket weaving, spools, etc. The section of games also invokes handicraft, but of a very simple character.

HANDICRAFT FOR GIRLS, 122 pp., by Idabelle McGlauflin, published by the Manual Arts Press, Peoria, Ill.

An excellent manual by a supervisor of girls' hand work, intended for school use. The subjects treated are sewing, embroidery, simple dressmaking, paper, cloth and cardboard construction, home furnishing and decoration and basketry.

THE WONDERLAND OF STAMPS, by W. Dwight Burroughs, published by F. A. Stokes Co., New York.

An excellent book introductory to an enthusiasm in collecting stamps. The author tells the story of many interesting stamps. He shows how the stamp world furnishes a complete menagerie and songless aviary, a synopsis of athletics, bits of history, feats of travel, snatches from old myths, etc. This book will be most helpful in guiding young collectors away from a mere desire of numbers or commercial value toward getting the finer uses out of stamp collections.

FATHER TUCK'S PAINTING BOOKS, published by Raphael Tuck & Sons Co., New York.

A series of small but strong books, containing at each opening a colored picture and a black and white picture opposite to color. At the end of the book dry water colors are arranged upon small strips of paper, so that all the child needs is a brush and a glass of water in order to do the coloring. There are at least forty booklets in this series, all apparently of equal interest, although pictures of animals and of trains will perhaps be most attractive to little children.

THE LITTLE ARTIST, by Marion Mackenzie, published by Thomas Y. Crowell & Co., New York.

An introduction to painting for mothers and kindergartners to use with small children. This is a more serious book than

the Tuck picture books. It helps the mother to show the child how to lay and mix colors and to draw simple flower forms.

BEGINNING WOODWORK AT HOME AND IN SCHOOL, by Clinton Sheldon Van Dusen and Edwin Victor Lawrence, published by the Manual Arts Press, Peoria, Ill.

A small but useful handbook. The authors show just how to go to work. They tell how to put up a shop and take care of tools, how to lay out work, how they plane, saw, chisel and join and how to make furniture. The phrase "the next step," so often used, indicates how explicit and careful are the directions.

THE WAY OF THE CLAY, published by Milton Bradley Co., Springfield.

A brief outline course of clay modeling made practical by an abundance of illustrated designs.

STORY TELLING WITH SCISSORS, by M. Helen Beckwith, published by Milton Bradley Co., Springfield.

A complete series of silhouette designs, showing how to cut out paper for story telling.

PHOTOGRAPHY FOR YOUNG PEOPLE, by Tudor Jenks, published by F. A. Stokes Co., New York.

Mr. Jenks ingeniously combines a sketch of the history and development of photography with many practical details as to how to go to work. "In this book," he says, "we shall try to tell even the beginner how he may learn to use his camera, his chemicals and his material to the best advantage. We shall not forget that some like to work without bothering themselves with why results come; for such we hope to give plain directions based upon the best authorities. For those who wish not only to do good work, but to be able to vary the work and to understand each step they take, we shall try to give equally plain explanations, pointing out the reasons for what is done." There are about twenty helpful illustrations.

KITE CRAFT AND KITE TOURNAMENTS, 144 pp., by Charles M. Miller, published by the Manual Arts Press, Peoria, Ill.

The most complete book upon kite making and flying ever written, prepared by an expert manual-training teacher. Here is an undeveloped field in one of the most ancient and attractive sports. The author outlines the method of constructing surface kites, box kites and combined kites, goes into the details of accessories and moving devices and tells how to make balloons, aeroplane models and gliders. The final chapters describe the method of getting up a tournament. There is a bibliography.

HARPER'S AIRCRAFT BOOK, by A. Hyatt Verrill, published by Harper & Bros., New York.

Mr. Verrill has added to his book for young naturalists this volume in this useful series, published by Harper & Bros., on subjects of interest to live boys. The author gives three chapters of explaining why aeroplanes fly, four to descriptions of modern aeroplanes, two to hydroaeroplanes and one to the uses of aeroplanes. The portion of the book which will most interest boys who are fond of handicraft will be the three chapters which carefully describe how to make aeroplanes and the four on the manufacture of gliders. The book is lavishly illustrated by photographs and intelligently fitted up with charts and working drawings.

GAMES

GAMES FOR PLAYGROUND, HOME, SCHOOL AND GYMNASIUM, by Jessie H. Bancroft, published by Macmillan Co., New York.

Our best handbook of games, containing an excellent introduction on play and the largest and most carefully graded set of games for every possible occasion. There are a number of excellent indexes.

GAMES AND SONGS OF AMERICAN CHILDREN, by William Wells Newell, published by Harper & Bros., New York.

This delightful book emphasizes the history of games, which is just as interesting as the games themselves. The author has taken pains also to discover where many favorite games are played and their variations.

WHAT SHALL WE DO NOW? by Dorothy Canfield Fisher, published by F. A. Stokes Co., New York.

Mrs. Fisher gives an excellent collection of games, and deals especially with forms of entertainment and refreshments for parties. She lists also a great variety of informal plays for children in the home, on the street, in the fields and on journeys.

PLAYTIME GAMES FOR BOYS AND GIRLS, by Emma C. Dowd, published by George W. Jacobs & Co., Philadelphia.

An agreeable book of games strung along the outline of a story. The descriptive dialogue is vivacious and the games are nearly all novel. The playtime occupations that it describes are those which are suitable for the back yard and for home parties especially.

CHILDREN'S SINGING GAMES, OLD AND NEW, by Mari R. Hofer, published by A. Flanagan & Co., Chicago.

An excellent collection of simple songs from many racial sources. It includes such old favorites as "Farmer in the Dell," "Here We Go Round the Mulberry Bush," "London Bridge," and so forth, and a number of new ones.

MAGIC: STAGE ILLUSIONS AND SCIENTIFIC DIVERSIONS, edited by Albert Allis Hopkins, published by Munn & Co., Chicago.

Many of the best illusions of Robert Houdin, Heller, Herrmann and Kellar are explained. A chapter on Ancient Magic takes up the temple tricks of the ancient Egyptian, Greek and Roman wonder-workers, as well as a number of automatons. Chapters follow on science in the theater, photographic diversions, etc.

FOLK DANCES AND SINGING GAMES, by Elizabeth Burchenal, published by G. Schirmer, New York.

On the whole, our best handbook on the subject. Another popular book in this field is "Folk Games and Dances," by Mari R. Hofer, published by A. Flanagan & Co., Chicago.

CHILDREN'S SINGING GAMES, WITH TUNES TO WHICH THEY ARE SUNG, by Mrs. A. B. Gomme, published by David Nutt, London.

This is the largest collection of singing games which we have. Mrs. Gomme has a smaller book entitled "Old English Singing Games," published by Allen, London.

CHILDREN'S BOOK OF GAMES AND PARTIES, by Carolyn Sherwin Bailey, published by Milton Bradley Co., Springfield.

The games and suggestions for children's parties which make up this selection have all been selected, having in view their simplicity, their effect upon the physical and social development of the child and their adaptability to use in any home, locality or school room. They are compiled and described in such simple language that the book may be put into the hands of children as a help to them in their play, or it can be used by a mother or teacher who wishes to entertain children along educational and unique lines.

THE PARTY BOOK, by Winnifred Fales and Mary H. Northrop, published by Little, Brown & Co., Boston.

The volume is divided into four parts, the first being devoted to luncheons and dinners and containing chapters on invitations, setting the table correctly and formal and informal menus. Part II, devoted to table decorations, contains chapters

on color schemes and centerpieces, Jack Horner pies, candle shades, place cards, nut and bonbon holders, decorated tables for special holidays, Valentine's Day and St. Patrick's Day, weddings and wedding anniversaries, bridal showers, engagements and debutante luncheons, etc. Useful information regarding refreshments for evening parties will be found in the third part, including chapters on new ways of serving ice cream, beverages, hot and cold, and cakes, salads and sandwiches. Part IV gives information as to what to do for entertainment, including guessing contests, games, new and old, etc.

THE BOOK OF CHILDREN'S PARTIES, by Mary and Sara White, published by the Century Co., New York.

With decorations by Fannie Y. Cory. Working drawings and photographs by Mary White. This volume is a great help to mothers, aunts and teachers whose pleasure it is to make the children happy on birthday, holiday, etc.

INDOOR GAMES AND SOCIALS FOR BOYS, by G. Cornelius Baker, published by the Association Press, New York.

This book is divided into the following sections: Indoor Games, Charades, Socials, Hints for Refreshments. It contains descriptions of an abundance of active and novel games for boys. There is a fine list of handbooks of games.

PLEASANT DAY DIVERSIONS, by Carolyn Wells, published by Moffat, Yard & Co., New York.

A book that must prove a veritable treasure to boys and girls clever enough to follow directions, for it is filled with formulae for all sorts of games, puzzles, card tricks and other pastimes that need little in the way of apparatus. Young people will also find in it useful hints as to entertaining, tree planting, Christmas gifts, tableaux vivants, little plays, valentines—in fact, it would be hard to say where its usefulness would stop.

PLAY—COMPRISING GAMES FOR THE KINDERGARTEN, PLAYGROUND, SCHOOL ROOM AND COLLEGE, by Emmett Dunn Angell, published by Little, Brown & Co., Boston.

Over one hundred games, including water sports for indoors and outdoors, and details for playing and coaching girls' basketball. Thirty-two games original with author.

A BOOK OF SONG GAMES AND BALL GAMES, by Kate F. Bremner, published by A. S. Barnes & Co., New York.

Contains full directions for thirty-one games, with music, diagrams and photographs. Also, a few more advanced ball games for older girls.

INDOOR AND OUTDOOR GYMNASTIC GAMES, by A. M. Chesley, published by the American Sports Publishing Co., New York.

Games for large and small numbers of players; ball, tag, racing and bean-bag games, and athletic feats.

SOCIAL PLAYS, GAMES, MARCHES, OLD FOLK DANCES AND RHYTHMIC MOVEMENTS FOR USE IN INDIAN SCHOOLS, published by the Office of Indian Affairs, Washington, D. C.

PLAY FOR GIRLS

GIRLS' ATHLETICS, edited by Elizabeth Burchenal, published by the American Sports Publishing Co., New York.

This pamphlet not only gives all the rules for several of the very best forms of active games for girls, but it also has a thoughtful discussion, in its introduction, of girls' games in general.

AMERICAN GIRL'S HANDY BOOK, by Lina and Adelia B. Beard, published by Scribner's Sons, New York.

A book dealing with all kinds of girls' sports and giving practical instructions about handicraft, festivals and games. There are unique chapters upon porch parties, Christmas games and girls' clubs.

ATHLETIC GAMES IN THE EDUCATION OF WOMEN, by Gertrude Dudley and Frances Kellor, published by Henry Holt & Co., New York.

A sane and practical discussion of athletics for women and the methods of teaching athletic games.

VACATION CAMPS FOR GIRLS, by Jeannette Marks, published by D. Appleton & Co., New York.

A practical book of similar value to Gibson's camp book for boys.

SERIAL PLAY

FLOOR GAMES, AND LITTLE WARS, both by H. G. Wells, published by Small, Maynard & Co., Boston.

The second book is practically a sequel to the first. The first describes how to play upon the floor with blocks and nursery dolls and animals, the game of islands, cities and railroads. The second book describes in detail elaborate rules for playing soldiers in such a way as to be interesting for adults.

WINGS AND THE CHILD, 197 pp., by E. Nesbit, published by George H. Doran Co., New York.

A charming book about free play in the building of a "magic city" of common articles about the house, such as dominoes, chess, finger bowls, candle sticks, ink stands, lids and tins from the kitchen, card counters, twigs set up for trees in cribbage boards, etc. The author not only tells how to build palaces, temples and tombs for such a city, but also lays much stress upon the development of imagination in the child by this kind of play. It is a very suggestive book.

WHEN MOTHER LETS US PLAY, by Angela M. Keyes, published by Moffat, Yard & Co., New York.

This small book fills a place between the books of kindergarten play and the usual collection of games. It gives simple charades, small acting plays, puzzles, conundrums and suggestions for children between the ages of about six and ten.

SUNDAY PLAY

SUNDAY IN THE HOME, AND A YEAR OF GOOD SUNDAYS, by William Byron Forbush, published by the American Institute of Child Life, Philadelphia.

These are two pamphlet studies, of which the second is sequel to the first, discussing the Sunday life of children in the home from every standpoint, and the second one particularly gives a great many devices for making the day cheerful and profitable.

PLEASANT SUNDAY AFTERNOONS FOR THE CHILDREN, compiled by John T. Farris, published by the Sunday School Times Co., Philadelphia.

Several chapters of excellent devices for making Sunday afternoons attractive in religious ways to young people.

NEIGHBORHOOD PLAY

THE BOY AND HIS GANG, by J. Adams Puffer, published by Houghton Mifflin Co., Boston.

The most thorough study which has been made of boys' gangs. The book not only has value for social workers but also for parents who appreciate that the best way to deal with the gang is to deal with it actively in the neighborhood to which the boys belong.

NEIGHBORHOOD ENTERTAINMENTS, by Renee N. Stern, published by Sturgis & Walton Co., New York.

This volume of "The Young Farmer's Practical Library" gives suggestions for increasing social pleasures in rural communities. In the first part of the book local improvement associations, clubs, societies and social centers are discussed; in the second, home entertainments purely for pleasure, and festivals for special occasions.

COMMUNITY PLAY

PLAY AND PLAYGROUNDS, by Joseph Lee, published by the Playground and Recreation Association of America, New York.

A wonderfully rich pamphlet-compendium, showing the value and necessity of playgrounds and giving practical directions for fitting them up and conducting them successfully.

PLAY AND RECREATION FOR THE OPEN COUNTRY, by Henry S. Curtis, published by Ginn & Co., Boston.

The author begins with a discussion of play in the home yard and neighborhood. He then takes up play in the rural school, recreation in the rural community and rural social center. He discusses a great variety of special subjects, such as lawn clubs, play festivals, recreation for the country girl, the rural church as a social center. This is our best and most thorough handbook on rural recreation.

A COUNTRY FIELD DAY AND PLAY PICNIC, by Myron T. Scudder, published by the Association Press, New York.

A practical description of a way to give a rural community a good time wholesomely and to build up an annual festival of athletics and play for young and old.

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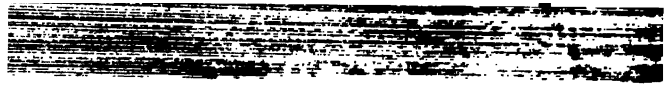

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